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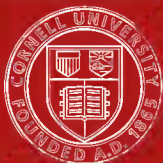
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BEETHOVEN'S
SYMPHONIES

ELTERLEIN.

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BEETHOVEN'S SYMPHONIES IN THEIR IDEAL SIGNIFICANCE, EXPLAINED BY ERNST VON ELTERLEIN

*WITH AN ACCOUNT OF THE FACTS RE-
LATING TO THE TENTH SYMPHONY BY
L. NOHL, TRANSLATED BY F. WEBER.*

LONDON: * * *
WILLIAM REEVES,
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PREFACE.

It is scarcely necessary to point out, in this place, the peculiar merits of this little work. Since its first publication, anonymously, Herr von Elterlein's "Beethoven's Symphonien, für Freunde de Tonkunst," has gone through several editions, and still retains the popularity it so quickly established with the German musical public. These facts speak for themselves.

As regards the general scope of the volume, the author has clearly indicated it in his preface to the second edition, as follows:—"This small volume is intended in the first place and more especially for the earnest and thoughtful amateur, to whom it is to be a guide and companion in the artistic enjoyment and conscious appreciation of Beethoven's symphonic masterpieces. At the same time, my work may not be unwelcome also to the practical musician. It may, I venture to hope, impart to him a stimulus for the contemplation of his own art in its highest and

most characteristic manifestations; it may kindle in him an enthusiasm for the ideal element in absolute music, when partly from habit partly from necessity, he but too frequently inclines to confine his attention merely to the technical and practical aspects of his art." It will thus be seen that Herr von Elterlein's work in no way enters into competition with those on the same subject by A. T. Teetgen, and Sir George Grove, which are constructed on different lines, partaking more of the character of technical and critical analyses.

To the present volume has been appended the late Ludwig Nohl's ingenious paper on "Beethoven's Tenth Symphony" (first published some years since in the "Musical Times") as, albeit somewhat visionary and dealing with a highly problematical subject, it will not be found altogether irrelevant or uninteresting in association with a commentary to the actually existing nine Symphonic Works of the master.

May, then, the favour with which the English version of Herr von Elterlein's analysis of Beethoven's Pianoforte Sonatas has been received by amateurs in this country, be extended also to its present little companion volume concerning the same master's sublime symphonic creations.

THE TRANSLATOR.



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INTRODUCTION.

IF anyone were to make the attempt to convey, in one general review, an adequate idea of the wealth and variety of mental moods depicted in Beethoven's Symphonies, he would soon discover the hopelessness of such an undertaking. Great as is the number of symphonies which the world owes to Haydn and Mozart, it is possible to regard them all collectively, from one identical standpoint; their ideal centre being the same throughout. This, in the case of Haydn, may be characterized as a pure, child-like ideality; in that of Mozart, as a noble, harmonious humanity; all their symphonic works being but modifications of the one central idea. It is far otherwise with the symphonies of Beethoven. Their number is but small yet each represents a world in itself, with an ideal centre of its own. Thus

in his first symphony we are introduced to a little idyl of the heart ; the second presents to us a picture of the joyous vigour, and amorous strivings of youth ; the third suggests a world of daring heroism ; in the fourth the wonders of a romantic world are revealed to us ; tragical conflict with fate, and eventual victory, is the theme of the fifth ; while in the sixth we commune with ever kindly Nature ; the seventh is a manifestation of joy in human existence ; in the eighth the humorous element predominates ; and finally in the ninth, both an *inferno* and *paradiso* of the inmost soul are enrolled before our eyes. Verily, only an artistic individuality of the depth and wealth of that of a Beethoven could produce from his inner consciousness a world so complicated and diversified ; only a grand world conception like his could manifest itself in such a variety of artistic revelations.

Every truly great artistic nature may be said to represent a world in itself. And this holds true more especially in the case of Beethoven. This world is his own great and abounding *artistic* individuality. The significance of this world will become at once apparent to us if we compare it with that of a Mozart. Who is there that would deny the universality of that world. Take Mozart's operas, for in-

stance. Do we meet with a greater variety of real living types of humanity in the operatic works of any other composer? Assuredly not. But the world here represented is not the subjective world of the individual, the reflection, as it were, of his innermost self, but a world of concrete, objectively existing phenomena. The world of Beethoven, on the other hand, is the result of abstract contemplation, the reflex of his innermost self. But this inner subjective world, albeit it does not afford room for the depiction therein of the concrete forms which people the world of Mozart, is not on that account by any means a narrow and a colourless one. It is a universe of a different order, with distinct manifestations of its own. When once we have succeeded in comprehending, to some extent, the mighty, all-embracing subjectivity of Beethoven, its direct manifestation in the shape of so many independent and distinct worlds—not in the master's symphonies only, but in all his other great works—will no longer appear enigmatical to us; nay we shall clearly perceive the necessity of their existence.

But the infinitely rich individuality of Beethoven harbours in itself also an equally boundless world of emotions, wherein the various phases of inner experiences become concentrated.

This infinite world of emotions naturally includes an infinite variety of mental moods. Moreover, this rich inner world, being unable to manifest itself within the limits of a certain prescribed sphere of mental moods, requires for its complete realization a corresponding universality of different spheres of moods. The mightier, however, on the one hand, the world of emotions, by reason of its infinity ; the more surely, when once it enters upon a certain sphere of moods, will it cause the latter to expand infinitely, and to reveal itself in its entire depth. Thus with Beethoven. The universality and infinity of his emotional nature is met by a corresponding universality and infinity of each separate phase of mental mood. To indicate in a few words the world of emotions in which Beethoven lived will therefore ever remain an impossibility. His world of joy and pain, of happiness and suffering, of hatred and love, of strife and victory, of estrangement and reconciliation exists undyingly in his music alone, and resists all attempts of verbal exposition. Thus, even if we should succeed in conveying to the reader some definite notion of each separate world-picture enclosed within the frame-work of these symphonies, we shall still fain have to confess to ourselves, that though we may have come very near to the interpreta-

tion of the enigma, we have yet by no means penetrated to the inmost core thereof.

An artistic individuality like that of Beethoven, we may take it, could only realise its intentions and express itself adequately within the domain of *instrumental* music. Only music of the most unfettered character, and independent of any concrete notions suggested by words was capable of embodying such abounding emotional wealth. The language of song was insufficient for the purpose. The reason for this is to be found in the radical difference existing between vocal and instrumental music. This difference, no one has, so far as we are aware, more profoundly and accurately defined than Köstlin has done in Vischer's "*Musik-ästhetik*." After having dwelt upon the advantages which vocal music possess over the purely instrumental, the writer in question goes on to say: "On the other hand, however, instrumental music can boast qualities quite peculiar to itself. If it cannot depict a greater variety of mental moods, it can paint individual moods on a grand scale, and with a width and a perspective for which vocal music entirely lacks the means. † By the aid of different *timbres*, redundant harmonies, manifold rhythms and *fiorituras* instrumental music is able to place the individual mood of mind before our imagination so completely and concretely, even as to

its manifold and subtle changes, *nuances*, and gradations, that the most complicated and artistically wrought polyphonous song-piece (while retaining for itself that intensity of expression peculiarly its own) cannot compete with it. And within this abundance of means of expression, instrumental music exhibits, at the same time, a marvellous freedom, wherein is reflected, as specifically as is the case nowhere else, the infinity of the spirit, the unlimited sensitiveness and width of emotion, the incommensurable combinatory power of imagination. In addition thereto it has in it an element akin to the thinking faculty. Vocal music presents to us an individual mental mood simply, directly, in a few words; instrumental music enlarges upon it, pursues and exhausts the entire cycle of its emotional capabilities. Picturesquely painted, dramatically developed, and the entire depth of mind and soul unveiling representation of the special mood is the privileged sphere of instrumental music." Beethoven's Instrumental music may indeed be said to completely testify to the truth of these observations.

Now as regards the precise nature of that music, we may quote the able characterisation of it which Franz Brendel ("Geschichte der Musik") has given us in these words:—"Beethoven's instrumental music is specially charac-

terised first of all by the greater importance of its contents, which necessitated, at the same time, an increase and amplification of all its means of expression. In consequence of this we discern in it an ever increasing striving after the greatest possible distinctness of this expression, whereby absolute music became enabled to depict distinct phases and conditions of the soul. Closely connected therewith is the poetic principle by which Beethoven is guided; his endeavour to call up a distinct poetical picture in the imagination of his hearers. Closely connected therewith, moreover, is the dramatic life pervading his compositions."

When Beethoven's genius first began to soar upward on the wings of his imagination he was not, as yet, the powerful artistic personality that has just been portrayed. Like any other, even the most gifted individuality, he required a period of development, of gradually maturing within; a period the more protracted, necessarily, the more profound the nature of the subject thereof, and the greater the number of germs to be fostered. Thus we recognise in Beethoven's career, in the first place, two great periods of artistic development: the period of resolute self-reliance, and the period of mature individuality. From the combined influence and maturation of the two, a third epoch in the

artistic activity of the master finally results. The three periods thus distinguishable are defined by Brendel as follows: The first epoch shows us the master, while already exhibiting conspicuous features of a strong personality, still on the whole, as regards style and character of his compositions, under the influence of Haydn (and we may add, of Mozart). In the second epoch his style appears fully settled and most pronounced. The third epoch is the one wherein the most intimate feelings and experiences of the hermit-like life then led by the master find their unheard of expression in tones; the period when his individuality, far removed from the world's noisy intercourse, had retired into the innermost recesses of his soul. To the first period belongs the first of the master's symphonic works only. The second symphony marks the transition state from the first to the second period, to which latter properly appertain the succeeding symphonies, up to the eighth, inclusive. The ninth, and last symphony is the product of the third period. Let us, then, endeavour, in the following pages, to trace the course of the majestic stream represented in these nine immortal compositions.

FIRST SYMPHONY.





FIRST SYMPHONY.

C MAJOR, (OP. 21.)

ADAGIO MOLTO ; ALLEGRO CON BRIO, C MAJOR
— ANDANTE CANTABILE CON MOTO, F—MENU-
ETTO E TRIO, C MAJOR—ADAGIO ; ALLEGRO
MOLTO E VIVACE, C MAJOR.

IN calling this work an “idyl,” as I have done, I merely intended to indicate its character in a general way. Strictly speaking, the idyllic element only enters with the second movement wherein an existence of simple, cheerful self-content is depicted. In the opening movement, however, Beethoven assumes quite a different standpoint. The fact of his commencing the work with a dissonance is in itself remarkable. Without attaching any very profound significance to this, it is nevertheless evident that we have here the indication of an endeavour on the part of the master, however timid as yet, to deviate from the practice

of his predecessors, and to seek new paths. It is not a conscious and deliberate intention of the composer which is here to be recognised, but a natural impulse, a spontaneous manifestation of his yet dormant individuality. I am not aware of any one of the principal symphonies of either Haydn or Mozart, beginning with a chord of the seventh.

The general character of the first *allegro* is that of a youthful and spirited flight upwards, ~~preg-~~ nantly expressed in the first principal motive. But the upward flight is, as yet, not a perfectly spontaneous, unfettered one. The theme cannot emancipate itself directly from its tonic, from which it alternately moves to the lower fourth (G) and again returns to the tonic, somewhat slowly and deliberately at first, then with greater animation, until it takes heart to mount up to the higher octave of the tonic. The same process is then repeated on the second (D) and in this wise the movement is carried on to the end; a tender contrast being afforded by the soothing character of the second principal theme. There is already in this movement, notwithstanding the lyrical feeling pervading it, much dramatic vivacity and characteristic rhythm, the first principal theme more especially being essentially of a rhythmical type. In the main, however, the composer here confines

himself strictly to the mode of procedure established by his predecessors, and there are but few indications here and there of a timid attempt to break through these prescribed limits. But such indications again entirely disappear in the second movement, which might easily be attributed to either Haydn or Mozart. There is no disparagement implied in this remark, *andante* being indeed a charming picture of naïve joyfulness and idyllic contentment.

The succeeding *Minuet*, on the other hand, exhibits once more a desire to speak an independent language; an element, which is again entirely absent in the rondo-like final movement. Here Beethoven once more completely identifies himself with his master, Haydn. This *finale* appears to me to be the weakest portion of the symphony. The opening theme can scarcely be pronounced a gem of melody, while the idyllic character of the movement itself is somewhat too trite and homely. The spirited effort made in the opening movement had certainly merited a worthier climax. In short, the symphony under our notice, regarded as a whole, evidently lacks the due gradation of mental moods, and in this its weakness lies. In the next place it is deficient in the manifestation of a distinct and consistently established artistic individuality. It is neither purely "Haydn—

Mozartish" ; although the influence of these two masters clearly preponderates ; nor does it disclose much of the future Beethoven. The symphony is, in fact, a youth's work, partaking of all the indecision of purpose by which the productions of an as yet immature individuality are usually characterised. A similar remark applies, more or less accurately, to all Beethoven's works of his so-called first-period ; more particularly as regards his pianoforte sonatas. It is least applicable in the case of some of his trios and quartets, as, for instance, his Op. 1, No. 3, in C minor ; Op. 9, No. 3, in C minor ; Op. 18, Nos. 1 and 4, in F and C minor respectively. The trio, Op. 9, and the quartet, Op. 18, No. 1, already breathe so much of the true Beethovenian spirit, that we are tempted to question the chronological accuracy of the opus number 21 affixed to his first symphony. Regarded from an æsthetic standpoint I should certainly date it before his Op. 18. Nor is it, judging upon intrinsic evidence, at all improbable that if the master, as has been said, really regretted in after years to have produced his first twenty works, he may have included in the number this first symphony, notwithstanding its unquestionable merits ; hardly, however, a work of such importance and significance as the quartet in F major, Op. 18.

SECOND SYMPHONY.





SECOND SYMPHONY.

D MAJOR (OP. 36.)

ADAGIO MOLTO ; ALLEGRO CON BOIS, D MAJOR —
LARGHETTO, A MAJOR—SCHERZO AND TRIO ;
ALLEGRO, D MAJOR—ALLEGRO MOLTO, D MAJOR.

“**T**HE eagle soars upward into the skies,” has not inaptly been said with regard to this work. Truly, the flight which the master now takes is an exalted one as compared with his preceeding effort. Beethoven has now indeed become a master. And while he has nothing more to learn from his revered predecessors in symphonic art, he is fain to pay a last tribute of homage to them to whom he owes so much. Thus, the ~~present~~ work still visibly moves in the sphere wherein Haydn and Mozart created their master-pieces, and it is limited apparently by the same horizon. Yet, while thus pointing, as it were, in a backward direction, it as distinctly opens

up an entirely new prospect. For the master now frequently forsakes the hitherto accustomed paths, and boldly makes a new track for himself. Yet, there is no violence in this proceeding, inasmuch as the new path rejoins the old one at different points with the result that its two-fold character notwithstanding, the new symphony presents itself as a thoroughly consistent, uniform art-work.

The ideal picture represented to our imagination by the D major symphony is that of the life of a noble youth ; a life full of healthful vigour, animated by noble aspirations, yet not unswayed by the storm and stress of conflicting passions ; a life finally hastened and purified under the divine influence of love. It is an exhaustive picture of the various conflicting feelings which make up the sum total of the life experience of such a youthful personality which the master has here given us. Proudly and confidently, with a firm step and self-reliant mien, the ideal hero in the stately introduction to the first movement—enters upon the scene. Proceeding slowly and deliberately at first, he seems to gather increased confidence and pursues more rapidly his onward course. In the following *allegro* we now behold the ardent strivings of the youthful hero, together with the momentary conflict of his aspirations. It is not, however, the

soul-stirring life-conflict of fully matured manhood which we are witnessing, but the less bitter inner experience of youth; an occasional shadow cast upon its path. Gladsome vigour and enthusiasm, a joyous consciousness of strength reassert their influence again and again, assuming, towards the close of the movement, a truly sublime expression.

Listening now to the strains of the *larghetto* in A major, we find ourselves transferred into the alluring realms of love. Unable to resist the charm which envelops our existence, we are carried along the blissful stream of sweetest forgetfulness. Soft, plaintive notes are coming from the youthful lover's heart (entering of the principal theme in the minor key), light, misty clouds pass over the smiling, azure sky. Suddenly (with the bright chord of F major) the sun breaks through the mist once more (change to C major two bars later); the hero rouses himself from his love-dream, he will flee from the sirens. Vain effort! The arms of love hold him entwined in a close embrace, and once more he yields to their enchanting allurements. This is, briefly, the vision raised in our mind by the magical tones of the *larghetto*.

Leaving the *clair-obscur*e surroundings of the abode of love, of the heart's sanctuary, we again enter upon a world of joyful bustle and activity.

Such is the picture presented to us in the *scherzo*, in the various scenes of which our hero deports himself with ease and freedom. He proves himself highly endowed with a full measure of sprightly humour, and with an excellent good nature, as is borne ample witness to, both by the playful *scherzo* and the lively *finale*. Sometimes (as in the first part of the *Trio*) the feeling expressed is one of complacency and placid contentment. Or (as in the *finale*, beginning with the twenty-sixth bar) a mood of calm self-contemplation prevails. Youthful enjoyment of life, total absence of every care is, however, the general mood of mind depicted in the final strains of the symphony in which our hero has revealed his innermost feelings, and which, with a few mighty chords, now arrives at its conclusion.

The rich ideal purport of the D major symphony has been worked out upon a broad basis, and the work in its entirety marks a distinct step in advance as compared with its predecessor. The tendency of the composer, already alluded to, of exhausting as far as possible a given mental situation or state of musical feeling shows itself here in a marked degree, more particularly in the *larghetto*. Again in the last two movements, the rhythmical element has been developed to a highly important degree. If I am to point out some of the most brilliant passages in the

work, I may instance the endings of both the first and the last movements, which in every way satisfy the requirements of the law of musical gradation, and the expression given to the humorous elements in the two last movements, which abound in sparks of peculiar brilliancy. The symphony derives its greatest charm, however, from its bright and richly coloured instrumentation, which is particularly picturesque in the *larghetto*. The individual instruments, moreover, are here already to a considerable extent employed in a truly Beethovenian manner, a fact, which lends additional charm to the various themes employed. To conclude with the words of F. G. Hand, the able author on musical æsthetics,—“a magical light is spread over this entire symphony.”





THIRD SYMPHONY.





THIRD SYMPHONY.

E FLAT, (OP. 55.)

("EROICA.")

ALLEGRO CON BRIO, E FLAT—MARCIA FUNEBRE ; ADAGIO ASSAI, C MINOR—SCHERZO E TRIO : ALLEGRO VIVACÉ, E FLAT—FINALE : ALLEGRO MOLTO, POCO ANDANTE, AND PRESTO, E FLAT.

WITH this work we at length enter upon the world of the truly emancipated Beethoven. The gigantic onward stride made by the master with his third Symphony must indeed be patent even to the most superficial observer. For here as though by the wand of the magician, an entirely new world of tones is conjured up before our eyes, constructed upon a basis so extraordinary as to render the first impression almost overpowering. And the astounding novelty of the work consists as much in the ideal contents, as in the

formal elaboration wherein the latter finds its outward expression. It should not be forgotten, however, that both the poetic idea and its formal embodiment are essentially one in the domain of the beautiful, more especially where the art of music is concerned, and that reflective contemplation only of the art work requires the separation of the two for the purpose of the better comprehending the necessity of their union.

For a long time the ideal purport of this great work was looked upon as enigmatical by the admirers of the master. They perceived, indeed, that there was a central idea pervading it, that it represented an individually defined tone-picture exhibiting a particular mental mood, but they were unable to interpret it to their own satisfaction.

The reason for this, curiously enough, must be looked for in a purely external circumstance. As the history of the origin of the symphony clearly shows, the first impulse to write the work was owing to Beethoven's admiration of the then young French Consul, Napoleon Buonaparte. When, however, the pretended Republican eventually developed into an autocrat and emperor, the master, sorely disappointed in his hero, instead of naming his symphony "Buonaparte," as he had intended doing, gave it the

title of "Sinfonia Eroica." It was thus understood that the work represented the life of a hero, his strivings and his battles, his death and burial. There was no difficulty in interpreting the two first movements in accordance with this notion. On the other hand, both the *Scherzo*, and the *Finale* appeared to be entirely without proper connection in this context. Yet, such connection was absolutely necessary for establishing the organic unity of the work. Hence, all manner of explanations were attempted. Ghostly apparitions upon the grave of the hero were discovered in the strains of the *Scherzo*, and the *Finale* was supposed to represent "a procession of many generations of men towards the hero's tumulus, formed by a huge pile of roughly hewn stone blocks (!), which they decorate with leaves and flowers, concluding the ceremony with the festive solemnity expressed in the *soco andante*, and the joyful festivities of the final *presto*," (vide Ambros, in his otherwise very able work "Ueber die Grenzen der Poesie und Musik.")

It is scarcely necessary to observe that interpretations of the foregoing order, altogether overstep the limits of literary discretion, and that they were not likely to meet with acceptance, on the part of discerning amateurs, as satisfactory solutions of the problem in question.

It was reserved for a worthy successor of Beethoven, Richard Wagner, to present to us a real solution of the mystery, and to explain, as far as may be, the true ideal purport of the symphony. For, if it be at all possible to divine the true intentions of the creative artist, whose ideas are conveyed through the medium of immaterial tone; it is surely by another artist, endowed with a kindred genius, that such a delicate task may best be accomplished. Fully convinced, as we are, of the truth and accuracy of Wagner's interpretation, and unable on our part to furnish one more satisfactory in every way we therefore now submit this interpretation to the reader.

Prefacing his commentary by the remark that the word "heroic" is here to be taken in the widest sense, and that by "hero" is to be understood the personification of all truly manly attributes, the poet-composer goes on to say: "The artistic contents of the work are supplied in the manifold and powerfully inter-penetrative emotions of a strong and perfect individuality, that is no stranger to any human feeling, but, on the contrary, combines in itself all truly human qualities. And these qualities manifest themselves in such a way that, after sincerest demonstration of all noble passions, the individual finally arrives at a reconciliation and

purification of his inmost nature, which unites tenderest emotions with the most energetic vigour. The progress towards this final achievement constitutes the heroic element in this artwork.

The *first* movement shows us, concentrated as it were into one luminous focus, all the emotions of a richly endowed personality in restless agitation. Rapture and despondency, joy and sorrow, serenity and sadness, dreaming and yearning, languishing and luxuriating, audacity, defiance and an ungovernable self-consciousness alternate and permeate each other in most intimate and direct relationship, proceeding as they do from the one motive faculty—*manly vigour*. This vigour, infinitely enhanced by all these emotional impressions, and urged on to ecstatic manifestations of its exuberant nature, forms the principal motive power of this tone-piece. Towards the middle of the movement this vigour appears as an intense concentration of destructive force, in the most defiant manifestations of which we seem to behold a world-crusher, a titan wrestling with the gods.

This crushing power inevitably hastened towards a tragic catastrophe, the solemn significance whereof is revealed to us in the *second* movement of the symphony. This revelation the tone-poet conveys to us musically in the shape of a

funeral march. A feeling of deep sorrow, of a solemn mournfulness is communicated to us in affecting musical language. An expression of profound manly grief proceeds through various stages from bitter lament to tender emotion ; through memories associations to the tear of affection, and thence to devout elevation and to fervent enthusiasm. Grief is the begetter of a new power, which fills us with an exalted warmth. And in order to foster this new power we instinctively fall back upon our feelings of grief. We surrender ourselves to their influence as though ready to dissolve our being in sighs. But at this very climax we once more gather together our fullest strength : we will not succumb, but endure. We do not banish from us the mournful feelings but bear them along with us on the strong waves of a courageous manly heart.

This manly vigour, deprived now of its destructive wilfulness through the experience of deepest grief, is exhibited to us in its confident gaiety in the *third* movement. We have now before us the gladsome amiable man. With blissful rapture he wanders on through the scenes of nature, glancing smilingly over fields and pastures, and causing the bugle to resound from the tree-clad hill-tops (Trio). Erstwhile the profoundly and strongly suffering ; now the cheerfully and buoyantly active man.

These two sides of the character of the individual the master sums up in the *fourth* movement, in order to finally present to us the entire man in harmonious reconciliation with his inner self. This final movement forms the clear and elucidatory counterpart of the first movement. In contrast with the latter, the manifold diversity of emotions is here united in a concluding picture, harmoniously presenting all these emotional experiences, in a gratifying, plastic form. This form is, in the first place, embodied by the master in an extremely simple theme (the first principal theme) which asserts itself firmly and decidedly, and shows itself capable of infinite development, from subtlest delicacy to utmost vigorousness. Around this theme, which we may look upon as representing the firm, manly individuality, there appear twining and clinging from the very outset of the movement all the softer and more tender feelings which (as embodied in the second principal theme), gradually develop into the manifestation of the pure feminine element, wielding its influence upon the masculine principal theme throughout its energetic onward course, with ever increasing manifold participation, finally revealing itself as the overwhelming power of *Love*. And this power does at length, towards the conclusion of the movement, obtain free and full access to

the manly heart. The restless agitation ceases, and (with the entry of the *poco Andante* in noble, and feeling accents) love confesses its secret ; softly and tenderly at first, then growing into rapturous enthusiasm, until it finally penetrates the profoundest depths of the manly heart. Once again the heart recalls its experience of life-grief, but the bosom swells with love's ecstasy, fully prepared to encompass both joy and grief. Yet once again the heart moves convulsively, and the generous tear of a noble humanity is shed freely. But through the rapture of melancholy bursts forth the jubilant exultation of manly vigour—the vigour that has allied itself to Love, and in the conscious possession of which the perfect representative man stands revealed in all his divine attributes." So far Wagner, who adds that "only in the master's own language was it possible to express that which the word can only touch upon timidly and with most imperfect realisation."

It is not, indeed, as in the second symphony, the cheerful picture of a happy youthful existence, with its buoyancy and vigorousness that is here represented. A highly susceptible, and truly manly heart enfolds its life-experiences to us in this third symphonic work of the master. And in this ideal connection, too, the Funeral

March becomes invested with a *symbolical* significance.

Turning now to the artistic realisation of this ideal subject, *i.e.* the musical structure of the work, we cannot sufficiently admire the grandeur of the style displayed in it from the first note to the last. We are fascinated by the pregnant terseness of the musical language, no less than by the combined subtleness and boldness on the part of the artist in concentrating his efforts upon certain leading features of his subject, while at the same time painting upon a large canvas. Who is there, when listening to the first principal theme when it first makes its appearance in all its grand simplicity, would imagine that it contains the elements of such a gigantic edifice? Or take the yet more simple leading theme of the final movement. Who is there would discern in it the source of the subsequent abundantly flowing stream of music? The structural proportions of the preceding symphony appear dwarfish in comparison with the gigantic forms of the third. The master, in fact, has here emancipated himself altogether from the symphonic proportions hitherto established; and he was bound to do so. It was impossible for him to confine his abounding wealth of new subjects and ideas within the limits prescribed by his great predecessors as regards the

relative proportions of movements and periods. To attribute this proceeding, as some have done, to a want of self control on the part of the master, and the exercise of an undue license, merely shows a lack of intelligent appreciation and artistic insight, seeing that here an entirely new world of tones had to be dealt with. Nor can it be said that notwithstanding the boldness of the harmonies, in the daring use made of dissonances, the eternal laws of music have here been anywhere thrown overboard.

One of the specially characteristic peculiarities of the new procedure on the part of the master is the greatly increased use made of the *dramatic* element, as compared with the more lyrical musical utterance of Haydn and Mozart. This element necessarily carried along with it an increase of powerful rhythmical contrasts. But the greatest achievement of all is the novel art of instrumentation ; the legitimate offspring of the new spirit infused into symphony. Henceforth, it may be said, every instrument becomes a distinct individual, a *dramatis personâ*, as it were, with a character peculiar to itself. Nevertheless, complete harmony reigns amongst these various distinct individualities, all working amicably together in order to realise the general idea propounded in the work.

Were we called upon to enumerate all the

beauties presented by this symphony, we should find it necessary to produce the work in its entirety. We must be content to pour out, as more particularly noteworthy, the powerful passage in the opening movement—thirty-two bars beginning with the entry of the chord F, B, G sharp—as a most striking instance of “intense concentration of gigantic force”; the music of the Funeral March, from the commencement of the C major key to the end of the movement; and in the *finale*, the *ff* passage before the entry of the second principal theme, in C major, beginning with the fifth (D) in G minor, and turning to C minor; as well as the magnificent gradual working up from the *poco andante* to the conclusion of the entire work. These characteristic passages more especially serve to illustrate the ideal conception of the human “hero,” in all the grandeur of its aspects.





FOURTH SYMPHONY.





FOURTH SYMPHONY.

B FLAT (OP. 60.)

ADAGIO ; ALLEGRO VIVACE, B FLAT—ADAGIO, E FLAT—MENUETTO, ALLEGRO VIVACE ; TRIO UN POCO MENO ALLEGRO, B FLAT—ALLEGRO MA NON TROPPO, B FLAT.

“Mondbeglänzte Zaubernacht,
Die den sinn gefangen hält,
Wunderwolle Märchenwelt
Steig herauf in deiner Pracht.”

THESE lines of the poet have always presented themselves to my mind when listening to this symphony. Beethoven's genius is here steeped in the wonders of a romantic world ; he is dreaming a Midsummer Night's Dream in music. And his creative fancy, ever inclined to exhaust the mood wherein for the time being it finds itself, penetrates into the innermost mysteries of its imaginings.

The opening movement presents to us a

general picture of the romantic world in which the work moves. With the very first chords of the mysterious introduction we are transferred as though by magic, into a fantastic world where all life, all that is real, appears merely in hazy outlines; where all the airy figures moving therein appear enveloped in a shimmer of twilight. A magic gloom is spread over the scene, where, shadow-like and timid, an occasional figure is seen gliding by. All is as yet hushed into silence. Anon (with the entry of G major, bar 25), some life is stirring in the misty gloom, a ray of light is, here and there, cast upon the scene (C major, bar 27). Once more, however, the prospect becomes veiled in mist, when at length (bar 31) light and animation burst forth simultaneously and irresistibly, airy spirits group themselves upon the scene with lightning rapidity and with exclamations of delight they begin their dance (with the Allegro). Nimbly they foot it, round and round, with boisterous mirth, and bacchanalian eagerness! But see, presently (with the second principal theme, bar 58, before the conclusion of the first part), a prominent figure emerges from the merry spirit-band, to breathe forth a song replete with tenderest feelings of love, in which others from the circle gradually join (Bar 66). Soon, however, their voices are silenced by the cries of im-

patience arising from the bacchantic crew (Bar 74 and following) "Away with these strains! join us again in the merry round!" Thus the elfin-dance commences afresh. (Beginning of second part). The fantastic groups disperse, and separately continue their gambols, until they almost seem to disappear in the gloom. Abandoning their giddy play, however, the airy spirits once more approach each other and with fond embraces re-form their circle (entry of F sharp major, before the repetition of the first part). Then the dance of the united merry crew is resumed. Again the tender, plaintive, notes are heard, and again they are hushed into silence. For at the last, riotous giddiness of supreme enjoyment reigns over all.

The scene changes. We enter a peaceful grotto, the abode of love. From a bower therein, about which cupids are hovering, a song of love is heard to issue. Once only, from some mysterious region, a shudder, as of profoundest pain, passes over this scene of bliss, like a flash of lightning. Then again the sky smiles serenely down upon peaceful love and happiness. But, wherefore expend many words upon the enchanting qualities of this *Adagio*; the most exquisite revelation of love's glow and rapture!

And once more we are called back into the

airy sphere of the merry elfin-sprites. Let us not be angry with them for disturbing the amorous pair in their secluded bower (conclusion of the *Adagio*, *forte*) and calling upon them to rejoin their circle. Had they not suffered them, for a while, to follow the fond dictates of their hearts freely and undisturbed? So the wild fantastic game begins afresh, and all unite in a dance full of combined gracefulness and grotesqueness, of mirth and humour; until at length it gradually recedes and fades away into ethereal regions. In this general way the ideal contents of the *scherzo* and *finale* may be summed up.

The inherent romantic charm of all these tone-pictures is immensely enhanced by their subtle we might almost say ethereal instrumentation. The *adagio* more especially, is distinguished in that respect. The humorous elements in the final movements also afford the master an opportunity for the display of the most telling, and richly coloured orchestral combinations. If we are to specially indicate the quality of the colouring here referred to, we must describe it as *chiar 'oscuro*, that being, in fact, the characteristic light of the true "Romantik." The most beautiful portion of the work is undoubtedly the *adagio*, and next to that must be ranked the mysterious ghostlike introductory music. A

characteristic and distinguishing feature, as compared with the preceding symphonies of the master, is finally the decided assertion and preponderance of the humorous element.





FIFTH SYMPHONY.





FIFTH SYMPHONY.

C MINOR, (OP. 67.)

ALLEGRO CON BRIO—ANDANTE CON MOTO—
ALLEGRO—ALLEGRO; PRESTO.

WE now leave the serenely happy scenes of a romantic world which had been disclosed to us in the fourth symphony, in order to again enter upon the sphere of actual life, with all its strife, its aspirations, its sorrows, but also its happiness, its joy, and its reconciliations. Through darkness into Light; through battle to victory—such might be the motto of the C minor symphony. The work has been called “a tragedy.” And if, indeed, the essence of tragedy may be correctly defined as the struggle of the individual against hostile powers, then this fifth of Beethoven’s symphonies is certainly a tragedy of the mind, but a tragedy with a happy ending. For, the individual does not succumb in the struggle, but,

on the contrary issues victorious over the hostile forces.

"Fate," according to Beethoven's own expression, "Knocks at the door," in the very first notes of the symphony. The knocks are repeated, more urgently and menacingly. Thus the hero is bound to grapple with the intruder, and the strife of the emotions begins with all its storm and stress. The first encounter over, a gentle soothing voice arises from the depth of the soul (second principal theme); but soon it is stifled by the re-appearance of the demons of Fate, and the passions again are at war. But our hero strives on manfully. For a moment, indeed, a spark of joyful confidence illumines the darkness of his soul's suffering (E flat major, before the conclusion of the first part of the movement). But mental suffering again assumes it sway with renewed energy, (beginning of the second part). The warrior's strength begins to wane; deep and long-drawn sighs proceed from his troubled bosom. What though a smile of sublime hope should light up his features for a moment—dire fate soon again asserts its presence, and the imploring voice (in *Adagio tempo*) is raised in vain! A momentary repose (second principal theme in E) is followed by increased eagerness and enthusiasm for the fray (first principal motive in C major) whereby

the final strife is rendered the more obdurate, and the more bitter the suffering of the perturbed spirit who sustains it. Thus the sombre picture represented in the first movement concludes.

Sounds of sweet restfulness and reassuring hope now greet our warrior, who stands so much in need of comfort (first principal theme of the second movement). He feels his spirit wondrously soothed and invigorated thereby. If, for an instant, a faint reminiscence of his past sufferings arises in his mind (bars 26 to 29) all doubts are soon repelled by a joyous confidence in his eventual victory (entry of C major, bar 31) and again our hero lends his ear to the soothing voice. Sad recollections re-appear and again give way to feelings of renewed confidence and enthusiasm, culminating in an exalted moment of extreme beatitude of emotion (the *pp.* in E flat, C flat, and G flat), in which his hopeful enthusiasm (beginning with the *piu moto*) and firm self-reliance appears finally concentrated and established.

Behold the mysterious, uncanny, shadows that are now appearing on the scene! They are the spirits of the scherzo; the hostile elements of the first movement, converted into airy, ghost-like beings. Flashes of lightning accompany their shadowy movements. They challenge our

hero to renew the fight. More confident than ever of victory he accepts the challenge and before long he has put his tormentors to flight. His soul has issued from the baneful strife purified; his mind has at length become free from all pain and anguish. Triumph! is the joyful cry of his heart. A stream of joyful exultation breaks forth into his existence. Once more the hostile element attempts to assert itself, but it becomes submerged in the high-going waves of supreme joy, rolling on ever more rapidly and irresistibly until at length they are absorbed in the great ocean of a serene and purified existence. This in its general outlines is the ideal picture presented in the C minor symphony.

The fifth symphony, always regarded with especial favour by amateurs generally, has been looked upon by some as the *non plus ultra* of symphonic art. Scarcely with sufficient reason. For in doing so, the significance of the third, the sixth, the seventh, and above all the ninth symphony certainly appears underrated. This much is, however, certain, viz., that as regards plastic power of delineation the C minor symphony must be conceded an altogether unique place. Its various tone pictures are wrought in such clearly defined outlines, and with such remarkable directness as to cause

their ideal purport to stand out clearly upon the canvas, rendering its verbal indication comparatively speaking easy, or rather the least difficult or uncertain in connection with the master's symphonies. This fact will at once become evident if we compare the work with, for instance, the "Eroica," which it moreover surpasses in the clear development of its ideas. Thus, the various tone-pictures and periods contained in the fifth symphony are eminently distinguished by concision, and by their sharply defined contrasts as well as by the admirably balanced distribution of light and shade. Compare only the first movements of the two works, and mark the difference. In the "Eroica," we have epic breadth ; here, in the fifth symphony, dramatic precision.

The "Eroica," indeed, partakes largely, in its artistic development, of the character of the *epos* ? it resembles a broad and stately stream flowing majestically oceanwards. The C minor, on the other hand, is like a mountain torrent, hurrying rapidly along, over rugged cliffs and sharp edged rocks towards its goal. None other of the master's symphonic works pushes onward with such eagerness and intensity ; in none other the various mental moods are developed and traversed with equal rapidity.

Even the *andante* partakes of this characteristic element and betrays a certain inward restlessness.

The rhythmical art of the master is again most brilliantly represented in the first and the last movements. The *andante*, on the other hand, is replete with pure melodic charm. And again we meet here with harmonies of the most surprising and enchanting novelty, while the creative fancy of the master reaches its summit in the splendid triumphal march of the final movement. Thus when, towards the conclusion of the scherzo, mysterious tones arise from out the obscure depth (the monotonous C of the kettledrums) struggling upward and swelling on stronger and stronger until at length—like unto another “let there be light!”—the chorus of instrumental voices breaks forth into a Hallelujah of joy and thanksgiving for victory achieved—then we have reached a sublime climax; a moment fraught with overpowering impressions. All praise then becomes feeble, and is involuntarily converted into silent admiration and enthusiasm.

SIXTH SYMPHONY.





SIXTH SYMPHONY.

F MAJOR (OP. 68.)

(PASTORAL.)

ALLEGRO MA NON TROPPO; AWAKENING OF CHEERFUL EMOTIONS ON ARRIVING IN THE COUNTRY, F MAJOR—ANDANTE CON MOTO; BY THE BROOK, B FLAT—ALLEGRO; PEASANTS' REJOICING, F MAJOR—ALLEGRO; STORM—ALLEGRO; SHEPHERD'S SONG, GLAD AND THANKFUL FEELINGS AFTER THE STORM, F.

WE now accompany the master in his flight, away from the abode of human joy and woe, in search of repose and comfort of the bosom of the all-loving ever bounteous mother—Nature. The very first few sounds which greet us from out this new realm of tones at once impress us with the accuracy of the master's own characteristic super-scriptive:—"Erwachen heiterer Empfindungen bei der ankunft auf dem Lande" (Awakening of

cheerful emotions on arriving in the country). We seem to inhale a fresh and invigorating breeze, after leaving behind us the bustle of the town and the excitement of the "madding crowd." Our feelings may be compared to those of *Faust*, when he emerges from his sombre study to take a walk abroad on the sunny Easter morn. At first we are wrapt in ecstatic silence. Our mind is not as yet prepared to respond fully to the thousand organs of life through which Nature appeals to us; their language does not all at once awaken an echo in our heart. Clearer and clearer, however, the message it has to deliver becomes revealed to the enraptured listener. Silent ecstasy is converted into joyful exultation and an unconditional surrender of our inmost self to the infinite charms of nature by which we are surrounded.

From the contemplation of this rich and comprehensive general picture of nature's life, as it presents itself to the mind of the thoughtful onlooker, we now feel impelled to observe the particular wonders and secrets of this creation. We stop at the quiet brook, and listen to its melodious gushing, its gentle mumuring. The feathered inhabitants of the wood twitter to us their artless song, and the brooklet supplies a cheerful accompaniment to their melodies. Surrounded by these idyllic charms we are

lifted beyond our everyday existence into a blissful state of unalloyed happiness. The joys of other creatures are rendered elements of our own joy ; we begin to feel one with nature and with all the things created therein.

Fully impressed as we are with these surrounding pictures, Nature appears to us suddenly peopled with a joyful throng, tripping a mirthful dance over fields and pastures. It may be a throng of merry peasantry, those veritable children of Nature.

But their enjoyment is only of short duration. The darksome features of nature also assert themselves. Nature's Spirit, as it were, longs for a display of strife amongst its constituent elements. For he enjoys the tumultuous and awful spectacle which the sudden unloosening of its dormant forces will certainly bring about. And thus we behold him striding along majestically through the storm, amidst the flashes of lightning and the roll of the thunder.

The strife of the elements has ceased. The atmosphere has again become clear, and freed from its oppressive sultriness. Once more the sky, clad in a deep azure, smiles serenely, and the sun shines down benignantly upon a newly refreshed earth. The shepherd's gladsome tune is heard, and the heart is filled with joyous, and withal grateful feelings towards the now ap-

peased Elementary Spirit ; feelings which finally find their expression in fervent and prayerful praise of the bountiful Creator of all these manifold wonders of Nature.

Thus does Beethoven transcribe in tones a poet's conception of nature and of its countless life manifestations. But what is our feeble interpretation thereof as compared with the poetic imagery embodied in the work itself ! How fresh and warm the pulsation of life here ! How rich and varied the moods displayed in these smilingly sunny, meditatively sombre and grandly pathetic tone pictures ! How marvellous, again, the blending of the manifestations of external life with the inner emotions of the sympathetic listener—the so-called *tone-painting* which however, in very truth, amounts to nothing less than emotion painting (*Gefühlsmalerei*.)

It is here where the mysterious charm of the Pastoral Symphony must be looked for, where the secret of its powerful effect upon the listener, its ideality reveals itself. The work we are contemplating is not a realistic effort of tone painting void of poetry ; not a mechanical copy of the outward manifestations of life in Nature ; nor yet a descriptive account of the scenes witnessed therein. It is a truly poetic transcription of such life and scenery, chastened and refined

through the medium of emotion, and shorn in the process of all unessential details. It is Nature, as reflected by human feeling, and under a spiritualised aspect. Not Nature at first hand, pure and simple ; but Nature in its ideal reflection and interpretation through the mind of man. Wherever, therefore, Beethoven actually paints in tones, as he undoubtedly does in the second and the third movements the painting only serves as the *symbol* for the emotion. These tones only represent the eloquent reminder of the feelings stirring in his own breast when gazing at a scene by the brook, or contemplating the phenomena of a thunderstorm. And even where Nature's own little minstrels—the quail, the cuckoo, the lark are introducing their notes in most realistic fashion, these so-called trifling imitations are indeed but indications of the subjective impression created by their song. Everything in this work, in fact, produces its effect from *inward* causes. Beethoven himself has, indeed, most accurately indicated the standpoint from which this symphony has to be regarded in superscribing it with the words: “mehr Ausdruck der Empfindung als Malerei” (more the expression of feeling than mere painting).

We will not endeavour specially to enumerate or to analyse the melodic and harmonic

charms of this marvellous score, seeing that we should after all only be able to grasp the shell and leave the kernel untouched. We cannot, however, refrain altogether from pointing out at least those pages where the composer's creative fancy has made its highest efforts. Thus, we may signalise as the culminating point of the first movement the startling modulation from B flat, passing on through D and thence to E. At the commencement and again toward the conclusion of the second movement, note the beautiful descent from the jubilant high F, preparatory, in a very suggestive manner, to the scene by the brook ; and again, in the middle of the same movement the entry of the G flat, with the daring modulation to C. Finally, observe the awful grandeur of the masses of sound displayed in the storm picture, and the profound art displayed in its gradual transition into the *finale* ; to say nothing of the charming instrumentation, more especially of the second movement.

It is sufficiently obvious, from the nature of the various moods underlying it, that the Pastoral Symphony could not exhibit either the dramatic force, or the exalted style, or even (with the exception of its third and fourth movements) the grandeur of contrasts displayed in the third and fifth symphonies. To place its

value, on that account, upon a lower scale (as has not unfrequently been done) is however, merely to betray an utter want of appreciation of the ideal purport of the work itself. As Brendel justly points out in his *Musik-Geschichte*, Beethoven's contemplation of Nature forms one of the most important elements of his artistic genius; a similar conception and poetic interpretation of nature being entirely unknown to the genius of his predecessors. Haydn, for instance, according to Brendel's apt remark, is himself as yet a particle of very nature, a "child of nature," and as naively unconscious of self as she. (Beethoven, on the other hand is the dweller in towns, who abandons himself deliberately to the enjoyment of nature and to the impressions conveyed to him by the contemplation of its phenomena.) Thus Beethoven's relationship to Nature becomes an intimate yet mediated one.) While Haydn on the other hand requires no such mediation, being essentially, and *à priori* one with nature; and in the purely humanitarian sphere of Mozart's symphonic creations his relationship to Nature plays no part. Thus, the Pastoral Symphony must, in reality, be counted amongst the most important manifestations of Beethoven's genius.



SEVENTH SYMPHONY.





SEVENTH SYMPHONY.

A MAJOR (Op. 92.)

POCO SOSTENUTO; VIVACE — ALLEGRETTO —
PRESTO; PRESTO MENO ASSAI—FINALE: ALLE-
GRO CON BRIO.



HE feeling of inward harmony which the loving contemplation of the various aspects of Nature had called forth, took such a firm hold upon the master as to be productive of a series of moods of supreme gladness. He felt impelled, for the time being, to regard life mainly from the sunny side. It was this powerful impulse which, in the first place, inspired him to the creation of the A major symphony. He thus produced a work which bears upon it the indelible impress of life-happiness and the enjoyment of existence. "Joy! Joy!" is the cry which rises up from his inmost soul. "Let me drain the cup of joyfulness to the last drop; let me taste to the fullest extent

a happiness similar to that vouchsafed to the Olympian gods themselves!" Such was now, briefly the mental disposition of the master. Let us, then, examine more closely this new song of songs in praise of joyfulness.

The first few chords at once reveal to us the general purport of the work, the special mood which has taken hold of the master. But the joyfulness which is breathed in them appears as yet somewhat subdued; the spirits whose presence they announce are still under restraint. Presently, however, they begin to stir vigorously in the basses (tenth bar) ascending from the depths below into the light above. Soothingly and persuasively, in blissfully undulating strains, the tender reed instruments convey the assurance that the spirit's intense longing will be gratified. A repetition of the appeal is followed by repeated soothing assurances. But the number of supplicating voices increases. The longed-for moment is drawing near, and in blissful anticipation of the approaching consummation of their wishes, the graceful spirit-shapes move about playfully, now ascending, now descending (bar 21 and the following, before the *Allegro*) until at length, they are loudly bidden to begin the round-dance. They hesitate, bashfully, at first, as though loth to divulge their secret (the last bars before the *Allegro*). Sud-

denly a slight tremor passes through their ranks. It is the last trepidation of joy, proceeding its fullest outward manifestation which now ensues. Louder and louder the summons to the general jubilation issues forth ; higher and higher still the waves of enjoyment rise ; closer and ever closer the spirits join each other in the dance and unite their voices in a song of rapture. The first delirium of ecstatic joy over, the magic measure of *individual* tone-spirits is displayed. And alike in the sweet accents of the flute, in the loud blast of the trumpet, and in the gentle tones of the horn, the secret of every one of them becomes manifest. Then (with the organ-point upon E) the spirits again unite in loving embrace, resuming their song of joy with dithyrambic fervour.

The scene is changed. Profound stillness supervenes. A loving pair has lagged behind and presently utters a touching love-lament. For alas ! the "stern realities of Life" are ever present, even in the midst of unbounded joy. With soft, silent steps, at first, this stern admonitor enters upon the scene (commencement of the second movement). Anon, growing more determined, more urgent in its claims upon the lovers, the unwelcome apparition calls forth renewed plaintive utterances of the pair. Yet its influence does not appear sufficiently

powerful to subdue altogether the rays of intense love-joy proceeding from the lover's hearts, and which again struggle to the surface (second principal theme, in A major), Finally, after one more determined effort, the apparition relinquishes its grasp, like that of some giant spectre, and the sounds of lamentation gradually die away.

Once more the gay round dance of the spirits returns upon the scene. Lightly and gracefully they foot the airy measure. Then suddenly, as if touched by the wand of the magician, their step is arrested. A reverend emotion has momentarily taken hold of them. Gently and more deliberately they resume the festive measure which gradually develops into a display of brilliant stateliness (Trio) while by-and-by the giddy round is again adopted. For the spirits of joy have not yet spent their energies. Behold them plunging madly into a very sea of ecstatic enjoyment. Now all the fibres of the heart vibrate in their utmost tension. The stream of enthusiasm runs higher than ever; and in the exuberance of their joy the spirits offer an embrace to the entire world!

/Richard Wagner has characterized this symphony as "an Apotheosis of the dance itself; the movement of the body ideally represented in

tones." And indeed it is the first of the master's symphonies which is exclusively constructed upon dance rhythms. Hence, as regards artistic elaboration, the almost absolute predominance of the rhythmic element generally. Hence also the characteristic vivacity of movement, as well as the plastic realism of the tone pictures. It is this which constitutes the fundamental significance of the work, and its most marked individuality. Not that the melodic and harmonic elements have in any way suffered neglect thereby, for both stand out most markedly, and often in surprisingly original manner from the general canvas. But they nevertheless are subservient to the one supreme rule of rhythm. It is otherwise in the Pastoral Symphony, where melody has the sway; or in the Eroica, where harmony is the ruler. The preponderance of one of these three fundamental elements of music—melody, harmony, and rhythm—will ever exercise a vital influence upon the character and the structure of a musical art-work, in all its details. Thus, in the A major symphony, the melodies (in the narrower sense), are essentially determined by the rhythm; a ~~Broad cantilena being inadmissible.~~ This fact is rendered conspicuously evident in the final movement, ~~and it is really only in the second movement that there is room for the~~

~~exquisite~~, for the reason that in it the rhythmic element is least obtrusive. What a contrast to this ruling feature is presented to us in the Pastoral Symphony! Nor is it at all improbable that one of the chief reasons for the preference shown by a great number of music lovers for the C minor symphony must be looked for in the fact that in it the three elements alluded to, appear to be united in a kind of ideal equality.

The composer's humorous view again asserts itself most energetically in the A major symphony, more particularly in the finale, and with a degree of boldness and originality which compels our admiration. Magnificent gradations of effect abound in the work. The conclusions of the first and the last movements are unique artistic efforts while the great organ-point in the former constitutes one of the most drastic effects, fully equal in power to the one in the C minor symphony. The charm pervading the second movement will always defy description, as well as that attaching to the orchestral colouring of the entire score.



EIGHTH SYMPHONY.





EIGHTH SYMPHONY.

F MAJOR (OP. 93.)

ALLEGRO VIVACE E CON BRIO—ALLEGRETTO
SCHERZANDO—MENUETTO E TRIO—FINALE ;
ALLEGRO VIVACE.

THIS is the shortest, but by no means the least important of Beethoven's symphonies. Yet it has occasionally and most undeservedly been treated with neglect. The reason for this may have been that on account of its compact form, its origin has been ascribed to an earlier period. But, apart from the fact of its having been written in 1816, after the completion of the A major symphony, an unprejudiced examination of the work itself will dispel any further doubts upon the subject. For it will then be found that the unpretentious exterior encloses a most precious jewel.

The fundamental mood which characterises

the work is a humorous one. This distinguishes it from its sister-symphonies. To be sure, the humorous element has also been more or less conspicuous in the organism of the latter, but in not one of them has the world of humour been so emphatically revealed as in the Eighth. The solitary instances of a display of humour occurring in the preceding symphonies have here been, as it were, summed up and concentrated into one representative picture. As though impelled by an inner necessity, the master was fain to exhaust this special sphere of emotions also in one entire work. True, Beethoven delineates here more particularly the bright side of humour, the naïve aspects thereof. His musical treatment not unfrequently suggests to us an ideal world of a childlike existence. And this circumstance again may have misled many in their estimation of the work by reminding him of the sphere more especially appertaining to Haydn. In order to be so misled, however, we must needs have overlooked the existence of the cutting dissonances in the last movement, those shrill harmonies in which the dark side of humour, the humour of despair, is depicted; moods, which can only emanate from a mind familiar to the fullest extent with the bitter pangs of existence, one that has contemplated the abyss of unspeakable earthly woe.

The humorous feeling underlying the Eighth symphony manifests itself, broadly and boldly, already at the very outset. During the progress of the tone-poem, we then find the humorist enfolded one by one, and in most animated manner, the various characteristic sides of his individuality. At one time he appears brimming over with playful oddity. At another he exhibits the gentlest emotions of the heart and yearnings after love. Then, again, he abandons himself to an exuberant whimsicality and boisterous mirth. Suddenly he halts in the midst of this whirl of drastic proceedings, as though communing with his inner self (the *fermata*, before the *coda*). But soon again the humorous disposition gains the upperhand, until it reaches its very climax of enthusiasm, after which it gradually and reluctantly subsides. This first movement may be said to represent humour in the *totality* of its essential attributes.

In the succeeding movements the leading subject of the symphony is illustrated in its most characteristic manifestations, each movement representing one of these in particular. Thus, the second movement exhibits humour in its *naïveté*. Its childlike innocence, its gentle playfulness, which surrenders itself heart and soul to its influence, are here depicted. In the third movement, on the other hand, the pro-

found depths of ardent longing, the fervent desire for love-happiness are revealed to us. Finally, in the last movement, the playful disposition, the waggish element asserts itself once more ; not unmixed, however, with painful reflections. Spasms of deepest woe seize upon the tone poet in the midst of his humorous fancies. The soul is filled with mourning. A world of bitter outward strife, of still more painful inner conflicts is laid open to us. And it requires the strongest effort of the soul in order to stifle this woe, to effect the inevitable compromise with fate, and establish once more an inner reconciliation. And behold, the manly effort is successfully made. The troubled mind is again free. A serene happiness fills the breast. And boldly, and more abundantly than ever before, the fountain of humorousness flows on.

As a representation of the totality of humour, *per se*, the first movement is distinguished by constant and sudden transitions from one mood to another. There is no lingering here for any length of time in one particular mood. Contrast is heaped upon contrast. This movement contains, at the same time, some of the finest gradations of effect in the entire symphony. Amongst these may be instanced the passage occurring in the middle of the movement in question, where the first principal theme is

taken up by the basses in *fff*; as well as the bars succeeding the *fermata*, before the conclusion of the *coda*.

The second movement appears to us altogether unique in its simple, yet most pure and lofty ideality; while in the conclusion of the second part of the *Trio* we meet with an exquisite specimen of Beethovenian reverie.

Again, in the final movement we are compelled to admire the consummate art displayed by the master in the delineation of contrasts, as well as its apparently inexhaustible source of effervescent buoyancy. Most admirable of all, however, both in this finale and in the first movement of the symphony, is the supreme mastery exhibited in them over the rhythmical element.

The finest and most delicate touches, indeed, abound in the Eighth symphony, which moreover contains, in comparison with its predecessors, the most perfect *detail-painting*. And this brings us back once more upon its ideal contents. For it may be remarked that such detail-painting is closely associated with the very essence of humour, and therefore an indispensable adjunct for its delineation. It is, according to Vischer's definition, a peculiarity of humour to claim the privilege for the "infinitely Small" to assert itself by the side of the "infinitely Great." If the infinitely Small be present in the infinitely

Great, it follows that the infinitely Great also partakes of the infinitely Small. This is the whole confession of Faith of Humour. It therefore searches out the infinitely Small, wherever it is to be found, and makes it the subject of its loving contemplation. For is it not true, that "God also dwells in the smallest temple"? In the infinitely Great, on the other hand the eye of humour detects everywhere the infinitely Small, and thus nothing, in its estimation, can be absolutely satisfactory. This mental attitude results in a strange mixture of joyfulness and melancholy; in a perpetual transition from the one to the other. Thus the "fundamental mood" of humour vacillates between moments of purest elevation, and of infinite sadness at its inevitable disappointments—tearful smiles; weeping in the midst of laughter. And when, in his "*Aesthetik der Musik*," Vischer tells us that the highest form of humour, with its wondrously subtle blending of joy and sadness, is eminently susceptible of musical treatment, and further asks the question, whether absolute music cannot realise it better than music allied to the word; he has spoken truly, and his question has been satisfactorily answered by art itself. The most complete and conclusive answer however has been furnished in Beethoven's Eighth symphony.

NINTH SYMPHONY.





NINTH SYMPHONY.

D MINOR (OP. 125).

(CHORAL.)

INSTRUMENTAL MOVEMENTS.

I. ALLEGRO MA NON TROPPO, UN POCO MAESTOSO, D MINOR—2. SCHERZO: MOLTO VIVACE, D MINOR; TRIO: PRESTO, D MAJOR—3. ADAGIO MOLTO E CANTABILE, B FLAT, ALTERNATING WITH D AND E FLAT—4. PRESTO; ALLEGRO MA NON TROPPO, ETC.—5. ALLEGRO ASSAI, D MAJOR.

VOCAL MOVEMENTS.

I. RECITATIVE, D MINOR—2. QUARTET AND CHORUS: ALLEGRO ASSAI, D MAJOR—3. TENOR SOLO AND CHORUS: ALLEGRO ASSAI VIVACE: ALLA MARCIA, B FLAT—4. CHORUS: ANDANTE MAESTOSO, G MAJOR—5. CHORUS: ALLEGRO ENERGICO, SEMPRE BEN MARCATO, D MAJOR—6. QUARTET AND CHORUS: ALLEGRO MANON TANTO, D MAJOR—7. CHORUS: PRESTISSIMO, D MAJOR.



TURNING our consideration now to this greatest production of symphonic art, I am filled with anxiety lest I should altogether fail to convey to my readers

an adequate idea of the great artistic significance of this masterpiece. Casting around me for some aid in my difficult undertaking, I find that a great deal has already been done on the part of most able writers in furtherance of the better appreciation of Beethoven's Ninth Symphony. The work has been regarded from various points of view, and deeply studied under various aspects. Suffice it to refer here only to such commentators as Marx and Brendel, the latter of whom, in the second volume of his "*Musikgeschichte*," has furnished some most valuable elucidations as regards the general aspects under which the work should be considered. The most profound contribution to the subject is, however, unquestionably that supplied by Richard Wagner, who, a creative artist himself, was particularly well fitted for the task of clearly perceiving and following up with the eye of receptive imagination the different members of this great artistic organism in their psychologically uniform development. I refer, of course, to Richard Wagner's *Programme to the Ninth Symphony*, republished in his *Gesammelte Werke*. I candidly confess that the interpretation here given has my fullest sympathies; that it has indicated to my mind most clearly what, on hearing the work I had myself always more or less distinctly felt.

I cannot therefore resist the temptation to construct my paraphrase of the ideal contents of the Ninth Symphony on the lines of the "programme" referred to, at any rate as regards its leading features.

The opening movement represents a conflict of sublime grandeur, waged between the soul, longing for joy, against the oppression of that hostile power which has obtruded itself between ourselves and earthly happiness. "Entbehren sollst Du, sollst entbehren," as *Faust* has it. This powerful enemy is being opposed by a noble stubbornness and manly energy which, towards the middle of the movement develops into an open combat, during the progress of which we fancy to be looking upon two powerful wrestlers both of whom eventually quit the arena, neither being conquered. In the occasional glimpses of light which break through the gloom of this sombre picture, we recognise the sweet smile of *happiness*, which appears to seek us, after whose possession we strive, but from reaching which our spiteful enemy debars us. Overshadowing us with his darksome wings, he obscures from our sight this far-off vision of bliss. Thus we lapse into a state of dismal brooding, from which we are only aroused by renewed strife, by renewed stubborn resistance to the envious demon. Thus, attack and resist-

ance, longing and hopefulness, near possession and disappointment, renewed search and fresh combat, form the elements underlying the restless agitation by which this movement is characterised. This agitation, moreover, at several points suggests a condition of utter joylessness, similar to that alluded to by *Faust* in the words :

With terror wake I in the morn from sleep,
And bitter tears might often weep,
To see the day, when its dull course is run,
That brings to fruit not one small wish, – not one !

Towards the conclusion of the movement this sombre, joyless mood, assuming gigantic proportions, seems to be stretching forth into the infinite in the endeavour to take possession of a world which has been created by an all-benevolent Being for the joy of His creatures.

A wild delight seizes us in the first few rhythms of the *scherzo*. It is a new world into which we enter, where we are whirled and hurried along into giddiness and stupefaction. It is as though we were endeavouring to fly from despair and seeking with all our might to encompass some new and unknown happiness. It is *Faust's* condition expressed in the words :—

Let us not speak of joy,
But of pleasures that smart, of giddy intoxication !
In the depths of sensual joy let us tame
Our glowing passion's restless flame !

Then, with the entry of the *Trio*, we find

ourselves suddenly in the midst of a scene of earthly enjoyment and self-indulgence, of rough joviality and self-sufficient merriment. But this is not the goal of our ceaseless chase after true happiness and elevated joy. We turn away from the scene and deliver ourselves over once more to the restless impulse which impels us, with the urgency of despair, to seek that precious boon which alas! cannot be obtained in this wise.

How differently do the strains of the *adagio*, appeal to our heart! How soothingly, in heavenly accents, do they soften and dissolve the wild longings of the despair-stricken soul into the calmer feelings of a sad melancholy! We feel as though the recollection of some pure happiness enjoyed in early youth were re-awakened within us:—

A time there was when Heaven's own Kiss
On solemn Sabbath, seemed to fall on me.

And with this recollection there becomes associated a sweet longing; the longing of *Love*. This is again responded to by the soothing, hope-inspiring voice in more animated manner than when it was first heard. Love and Hope seem to be combining their efforts in order to completely regain their gentle influence over our sorely tortured mind:—

What seek ye here, ye gently-swaying tones,
Sweet seraph-music 'mid a mortal's groans?

The yet aching heart appears to be endeavouring, with gentle reluctance, to turn them from it. But their sweet power proves itself superior to our already much softened-down-stubbornness, and vanquished and overcome by our feelings we sink into the arms of these gracious messengers of peace and purest happiness.

O! sound thou on, thou sweet celestial strain,
The tear doth gush, Earth claims her truant son again!

Indeed, the sorely wounded heart appears to be healing, to gather new strength and to form fresh manly resolutions. And though reminiscences of the past storms will obtrude themselves at times upon the mind, seeking to revive the pain, their baneful influence is speedily counteracted by the blissful soothing power of Love, in whose presence at length the stormy clouds finally disperse.

With the opening bars of the last movement the mind again relapses into a state of gloom and joylessness, until the instruments begin to play a simple melody which, swelling up majestically, is again interrupted by discordant elements. Presently a human voice is heard to remonstrate in imploring accents, saying: "Ihr Freunde, nicht diese Töne, sondern lasst uns angenehmere anstimmen, und freudenvollere." Thereupon light begins to stream in upon the

darksome chaos. A chorus of voices commences the Ode to Joy : “Freude, schöner, Götterfunken !” Brave martial strains are heard. A number of stalwart youths pass over the imaginary scene, full of ardour, and eager to perform heroic deeds. And more conscious of its newly acquired happiness the heart flows over with feelings of universal Brotherhood. “Seid umschlungen Millionen !”

In this moment of sublime ecstasy we offer an embrace to the entire human race. And turning our thoughts towards the Creator of all, we experience the beatitude of His divine presence. “Ahnest Du den Schöpfer, Welt ? Ueber Sternen muss Er thronen !” We are now fully persuaded that man has been created for a joyful existence ; and in the exuberance of our feelings of universal love we again join with heart and soul in the jubilant chorus : “Freude, Freude, Schöner Götterfunken !”

Such is, briefly stated, the ideal purport of the Ninth Symphony. It presents a picture of the titanic strivings of the solitary soul after highest happiness, and of the final acquisition on the soul's part of supreme joy in the experience of a universal love of Mankind.

Truly, a new world has been revealed to us in this work, and we may well be tempted enthusiastically to exclaim : What is the gigantic

edifice built up in the eight preceding symphonies, as compared with this marvellous Ninth ; the Urania amongst its sisters !

And, indeed, the ideal contents of the other symphonies of the master appear insignificant in view of this gigantic final symphonic revelation. But for the fact of its actual accomplishment, the question might appear pardonable : How is it possible to represent such a wealth of ideas in tones ? Yet it has been done ; done in such a way, and with such consummate mastery of detail, as had never before been known. None the less has it come to pass that this wondrous new tone-world has been characterised as “ deficient in form.” “ The Ninth Symphony is, notwithstanding its exalted idea, a monstrosity from an æsthetic point of view ” such has been the verdict of many. Even so competent a critic as Franz Brendel remarks, *inter alia*, concerning the structure of the work : “ I am of opinion that Beethoven has proceeded on entirely mistaken lines (total vergriffen), particularly in regard to the last movement, with the result that spirit and matter, subject and form do not cover each other, but rather come to grief in the attempt. It is necessary to go beyond the work as it actually exists, and endeavour to supply that which Beethoven desired to express, but failed to express ade-

quately, before one can hope to grasp the spirit of the work. For it is not by way of contemplating the existing work that we may arrive at an appreciation of its inner purport and meaning, but rather the latter must, at some hallowed moment, become revealed to us. It is purely spiritual music we have here to deal with, and no longer such as could divulge its message fully and completely through the medium of sound."

So far Brendel in his "*Musik-Geschichte*." It must be confessed, that the proportions of Beethoven's last symphonic work, both as regards its formal extent and internal structure, have been stretched to an extent which may be regarded as, here and there, somewhat overstrained. Nevertheless, we maintain that it was in these forms alone, that the realisation of such abounding wealth of ideas could be effected. And further, we recognize in the work the most absolute congruity of form and contents, and most emphatically reject as groundless the charge of want of form preferred against it.

No other work offers greater temptation to try and penetrate into the details of its organism; to analyse the infinite number of its special features of beauty. We should like to do so ourselves, score in hand. It is only in view of the magnitude of such an undertaking, and the

limited scope of the present volume that we refrain from giving ourselves this intellectual treat. Those portions of the work, however, wherein the musically sublime stands out in its fullest majesty, we must at least touch upon in these pages. Thus, in the middle of the opening movement, observe the flood of sound indicative of the infernal tortures under which the mind is writhing, and listening to which, you fancy yourself being thrust down into an abyss of joyless and hopeless despair. Then again we are made to soar upward into the blissful azure of heaven, embracing in an excess of love-emotion the entire world: "Seid umschlungen Millionen, diesen kuss der ganzen Welt!" "Ihr stürzt nieder Millionen—Ahnest Du den Schöpfer, Welt?" Pardon me, if, overcome by the lofty grandeur of my theme, I abstain from pointing out to you other specially prominent features in order to prove to you in detail in how masterly a way all the elementary powers of musical art—harmony, melody, rhythm, modulation are here brought into requisition. Nor will I endeavour to prove by argument that the introduction of the *poet's words* in the last movement was not the outcome of a mere caprice, but that the words were called for as a matter of inner necessity—all this has been sufficiently demonstrated by Bren-

del and others. Nor must it be expected of me that I should presume to defend the master against the charge of high treason because of his torturing the sopranos for so and so many bars duration with an inexorable high C, for, as Vischer has it, "he who drapes his mantle into large folds cannot bestow his attention upon every stitch therein." No, I can only say to my readers: Study for yourselves this truly marvellous score; or better still, let the living stream of its music roll past you, and the glorious wonders of this unique art-work will gradually unfold themselves to your mind.

["In Beethoven's Ninth Symphony," says Brendel, "are embodied the highest and grandest aspirations to which ever human mind has attained. It does not represent the love-cravings of a single individual merely. Beethoven has presented us in this work with an evangel of mankind itself, in an objective form. By the side of a pronounced secularism, there are contained in this music all the elements of deepest religiousness."] And with Kostlin we discern in it likewise a grand and noble individuality, specially qualified for the delineation of the highest ethical emotions, and reflecting the personality of the composer in such a manner as to compel, more than ever before, our veneration and enlist our fullest sympathies.

WE have thus let the stream of Beethoven's symphonies flow past us. We have followed it from its origin to its final goal. Encountering it, at first, as a small fountain, we saw it gradually swell into gigantic proportions until at last, we find it carrying us along with it on its rapid waves into an ocean full of majestic grandeur. There was no climax possible beyond this; the tenth symphony had, of necessity, to remain a myth.

Glancing our eye once more along the entire course of this stream, we cannot fail to fully realize the fact that it embodies in itself a number of worlds, revolving each on its own centre, and governed by a central idea of its own. We perceive moreover, that in each one of these symphonies the idea of which it is the exponent meets with its full and entire development. In making this assertion, we are however, aware of an opposition emanating from a quarter from which we scarcely expected it. We are the less disposed to disregard this opposition since the discussion of the matter will enable us to consider these symphonies from a stand-point which has not hitherto entered into our scheme. The opposition in question is directed against contents and form, against the

ideal purport, and its artistic elaboration of these symphonies.

Richard Wagner (we are now referring to the question of ideal contents) in his book entitled "Oper und Drama" denies the power on the part of purely instrumental music to express any clearly defined, individual idea, being in truth, only capable of representing emotional impressions in a general way. This view of the matter, is, of course, intimately connected with the poet-composer's fundamental conception of the essential character of music; according to which music is but a *means* of expression. Thus, from Wagner's point of view, the symphonic works of Beethoven represent the history of an artistic error; an error resulting, however, in the clear gain of having demonstrated the unlimited capacity of absolute music to delineate inner processes. Now it is, in our opinion, just those symphonies which furnish the proof that music is not merely a means of expression, but expression itself. It is, however, scarcely necessary to enter upon a further refutation of the assertion alluded to, as far as the essential nature of music is concerned, since the question as to the purport of music *per se* has been answered with sufficient clearness by Vischer in his before-cited excellent work. And even if the world of emotions, as it is revealed in

tones unaided by the word, does assume as compared to the precision of the latter a character of vagueness and generalization, these qualities are by no means present in it to an absolute degree: On the contrary, the generalised world of mental moods obtains by it an individuality peculiar to itself, as otherwise the essence of the Beautiful would not be realised at all. A specifically Individual mood must form the contents of every musical art-work in order to conform to the vital laws of the Beautiful. And the more truly individual this mood, the more perfect will be the art-work. If music were to become merely a means of expression, it would, in fact, be banished altogether from the sphere of independent arts, as a mere subsidiary. Confined within the limits assigned to it by Wagner, music would become merely the humble servant of the Art of Poetry or of the Drama. At the same time we are perfectly well aware that the great reformatory genius in the domain of dramatic music intended no such thing, and that his views on the subject have a far better foundation than his opponents will admit. That he recognises more fully than many others the *raison d'être* of Beethoven's instrumental music, and is able to gauge its significance more correctly than they.

It is not the error of a giant mind which we recognise in Beethoven's symphonies, but fullest truth, an absolute realisation of the capabilities of instrumental music. Whatever it is possible to attain within this sphere has been realised here, and that with amply sufficient means. Let anyone *prove* these symphonies to be "imperfect studies" and let him be set to work to supply the supposed deficiency.

Needless effort, indeed ! These tones impart their meaning plainly enough. He who listening to them, can still ask the question "Sonata, what doest thou signify to me ?" has not, as yet, penetrated into their secret. Do you fancy you can express in tones the knocking of Fate at the gate better than Beethoven does in his C minor symphony ? What sort of distinctness is it then you require ? Instrumental music is not, certainly, adapted to the display of microscopical details. If you require such, you must give your attention to other arts. As Krüger, in his "*Beiträge für Leben und Wissenschaft der Tonkunst*" aptly remarks, with reference to the opening theme of the fifth symphony :—"This theme is beyond the reach of all plastic arts. Even in poetry, the most that could be done would be to represent the fact of an actively existing Fate and its harassments, while the invisible throbbing and beating of the inner life

could not be artistically realised. Thus Beethoven does not by any means share the fate of a *Sisyphus* in this respect. His strivings after distinctness of emotional expression are indeed crowned with most complete success. The assertion has yet to be proved that music in Beethoven's symphonies is overstepping its proper limits. Wagner has not proved it, nor could he have done so. A genius like Beethoven was not concerned with the making of mere experiments. His intention undoubtedly was to produce mature works, perfectly complete in themselves. The result, to our mind, is that the error exists on the side of Wagner."

On different grounds has Theodor Uhlig (in vol. 32 of the *Neue Zeitschrift für Musik*) endeavoured to show that Beethoven's symphonies are to some extent to be regarded as "experiments." Starting with the proposition that the dance-form, in its general type, forms the natural basis of instrumental music, and that, leaving the first two symphonies out of the question, only in the fifth of Beethoven's symphonies this fact came to be recognised by the master in his artistic elaboration, the critic argues that hence the symphonic importance of his symphonies centres in the Seventh and the Eighth, while the preceding ones have to be regarded as only so many preliminary steps. Uhlig at the same

time maintains that uniformity of character of a tone-work consisting of several movements can only be established by the aid of the dance types, and not by any others. It may be conceded, *à priori*, that the dance forms the natural basis of instrumental music, although we have it upon unquestionable authority (Krüger) that the *poetic* element in instrumental music proceeded from the organ music of the seventeenth century, and was first introduced into secular art by that child of the organ, the chamber-clavier. It does not, however, necessarily follow that the dance-form is the most indispensable prototype of instrumental music, or even that in it the highest and most exalted imaginings of the tone-poet can alone be realised in the sphere of absolute music. Neither has it been proved that a work in several movements like the symphony cannot attain an ideal unity of fundamental mood by the use of other types.

It appears to us that, in the first place Uhlig confounds unity with uniformity, regarding the requisite unity of fundamental mood of a tone-work in too abstract a sense, while not making sufficient allowance for the fact that the question is one of unity of diverse elements. According to him the only true fundamental mood of a tone-work is serenity; the only admissible contrast thereto—sadness. But this again is looking

at the subject from too abstract a standpoint. Uhlig mistakes the essential nature of the special mood. For, as Vischer says, the special or individual mood is a unique mixture of "Lust and Unlust" having characteristics and peculiarities entirely its own. According to this definition, then, Uhlig stands on very doubtful ground when endeavouring to prove the necessity of the uniformly serene character of the fundamental mood by taking it for granted that it should be the sole aim of musical art to excite pleasure. As a matter of fact, Uhlig confounds the pathological side of the matter, the physiological impression created by the musically Beautiful, with the purely æsthetical enjoyment of the art. And it is against such and similar views that Hanslick's words are directed; "Whenever a tone-poem looks at us with the clear eyes of Beauty, we rejoice in its contemplation, even although all the woes of the century were its subject. On the other hand, the most boisterously jubilant Verdian finale, or Musard quadrille has not always made us feel merry." True words indeed! For do we not revel in the strains of the Ninth Symphony, and in those of the Third and the Fifth, notwithstanding the soul-conflicts they depict, as completely as we do in the jubilant tones of that in A major? And is the

intensity of enjoyment of a lesser degree in the former case than in the latter? In the realm of Beauty there exists, in short, no distinction between joy and sadness. We do not here inquire into the material effects caused by either; it is a question merely of the embodiment of an idea.

Uhlig, however, asserts that it is not possible to produce a completely homogeneous work by making use of serious types, like the adagio, and that consequently in the third and fourth symphonies the want of a steadily developed fundamental mood is apparent; but he does not support his assertion by any proofs. We think on the other hand, that we have sufficiently demonstrated the contrary to be the case, in our exposition of the ideal purport of these works. Listening to their music, our mind is informed at once of the existence of a certain distinct basic mood which is here being psychologically developed in its various phases. Try the experiment of introducing the Andante of the Fifth into the Third, and the funeral march of the Third into the Fifth Symphony; and you will soon perceive that you have destroyed an essentially complete separate organism. Nor must we overlook the fact that every true musical art-work has a distinct individuality of its own, having a specifically individual mood for

its characteristic subject. And in this fact is founded that qualitative attitude of the emotions which results in what Vischer has called "emotional colour," (Gefühlsfarbe) and which is analogous to the instrumental colouring (Klangfarbe), imparted to an individual orchestral composition. Thus notwithstanding the variety of mental moods reflected in every one of Beethoven's symphonies, each one has its characteristic orchestral *timbre* or colour. The instruments are the same, for instance, by whom the ideas pervading the Third and the Fifth are interpreted; yet how different in the two the character of the instrumentation! The component parts of every true art work may be said to be pervaded by an inexplicable something which, albeit invisible, serves as a sure tie for the whole; a peculiar bloom, a life-breath, call it what you will. This indefinable something may be more conspicuously present in the Seventh and Eighth Symphonies, but it nevertheless exists just as effectively in the others. As Ambros truly observes, even without its verbal superscriptions the Pastoral Symphony naturally appeals to one's feelings as the consistent development of one distinct fundamental mood. It follows, that not with the employment of the dance types alone is unity possible in instrumental works consisting of several

movements. Nor has Beethoven avoided the adagio in the two symphonies indicated for any other reason than because of its having been unsuitable for the delineation of the ideas which were then filling his mind.

And with this remark we have reached the core of the matter. For, according to Uhlig, Beethoven has been guided in his compositions by the formal types at his command, and the ideal contents had to be subservient to them. All truly creative work of an artist, however, is initiated by the idea. That is the determining motor. And the purport of this idea, the dream picture of which he carries in his mind, determines the form in which it is to be realised. The idea is the original ; the form, that which proceeds therefrom. And if ever genius has demonstrated the truth of this fact, Beethoven is that one. If anywhere in musical art form has had to be subservient to contents, it has been the case in Beethoven's symphonies. Indeed it is a distinctive characteristic of genius when in the zenith of creative power and activity, to be least fettered by formal types, but rather to create these latter ever anew out of the fulness and according to the necessities of the idea. In Beethoven's most profound compositions, such as the last quartets, the dance and the march types by no means preponderate. These

quartets, indeed, like the first and third movements of the Ninth symphony, rather serve to prove that the highest ideas cannot be adequately realized in the types mentioned. And upon the idea everything depends ; for it is the Eternal the Infinite. The form is but the Accidental, the Finite. The idea alone can immortalise the form by breathing into it its own soul, thereby stamping it as its very own creature. The truth of this has been nowhere more forcibly proclaimed than in the musical language spoken by Beethoven.

And thus we part from these sublime creations ; from this rich world of joy and woe, of antipathy and love, of strife and of reconciliation. It is not a mere dexterous manipulator of forms that in them he has exhibited his "experiments : " these "musically animated forms" represent, in fact, a new world-history of the inner man.



TENTH SYMPHONY.





TENTH SYMPHONY.

BY L. NOHL.

THE fable of the “fable” of a Tenth Symphony by Beethoven, as told in the *Musikalisches Wochenblatt* of 1875, has found its way beyond the immediate circle of readers of that journal. In attempting, therefore, to state the real facts of the case in a connected form, and founded upon authentic sources, I am animated not merely by a desire to expose the ignorance of such would-be biographical authorities; but above all by the conviction that, beyond the purely historical interest attaching to it, the subject itself is one of the greatest importance concerning the artistic and æsthetic development of Beethoven, and thus of artistic and intellectual life in general.

The first intimation of the existence of a Tenth Symphony by Beethoven was given by

Schindler, his well-tried companion. It was about the time when, reduced to a condition of absolute material want by his last wearisome illness, the master, upon repeated application, had received the sum of a hundred pounds sterling from the London Philharmonic Society "on account of the forthcoming concert." In a letter dated March 24th, 1827, and addressed to Moscheles, the chief promoter of the concert in question, undertaken in aid of the composer, Schindler writes: "During three days after the receipt of your letter he was greatly excited, and wanted again to see the sketches of the Tenth Symphony, about the design of which he spoke to me a good deal. He has now quite made up his mind to give it to the Philharmonic Society." This letter I discovered in 1864, at Mannheim, amongst Schindler's valuable Beethoven papers (now in Bohemia). It was published by me in the following year, and I have subsequently given it a place in my "*Musikalisches Skizzenbuch*" (Munich: 1866; p. 282). In the same volume may also be found a passage from Beethoven's letter to Moscheles, intended to accompany that of Schindler, and which runs thus: "Tell these worthy men that when God shall once more have restored me to health, I will endeavour to realise my feeling of gratitude also in works,

and that therefore I leave to the Society the choice of that which I am to write for them. An *entirely sketched-out Symphony* lies now in my desk" (Eine ganze skizzirte Symphonie liegt in meinem Pulte). These words, although forming part of the original manuscript as dictated by Beethoven, have afterwards been crossed out by Schindler, and are consequently not to be found in the letter actually sent. Nevertheless, their substantial accuracy is confirmed by the above-quoted remark on the part of Schindler even though the words "entirely sketched out" should not, perhaps, be applied in too literal a sense. And here I insert the statement made by Karl Holz, who was for some years the confidential friend and companion at table of the composer, and who expressly declares that he is citing "Beethoven's own words" viz: "I shall in future, after the manner of my grand-master Handel, content myself with writing one oratorio and one concerto only every year—provided I have completed my *Tenth Symphony* and my 'Requiem.'" This conversation dates from the year 1826, and we shall hear anon that Holz had moreover obtained some actual knowledge of the work itself. Here, also, I will quote a conversation, carried on in the well-known manner with the deaf composer on his sick bed by the friend of

his youth, Gerhard von Breuning, in January or February, 1827, and published subsequently in the *Berliner Conversations Hefte*: "I am better pleased with you to-day than ever before. Are there, then, vocal parts in the Symphony?—An entirely new idea!" It is, in fact, a work conceived and matured many years previously according to his distinct plan, with which we are here dealing, and which, indeed, embodied an "entirely new idea."

Thus the fact of an intended Tenth Symphony after the gigantic Ninth, which appears to us to-day as the key-stone of Beethoven's monumental creations, being regarded by some, indeed, as the last of all symphonies, after which further development can only be hoped for in new forms—may be considered as historically established. It will be my endeavour now to show this idea of yet another symphonic work to have been the natural outcome of the composer's strivings, forming part, in fact, of his entire artistic development.

The publication in *sets*, of songs, motetts, or cantatas, was a time-honoured custom which doubtless originated with the exigencies of the music-cultivating public itself. Thus we find Philip Emanuel Bach writing six symphonies at a stretch; while Dittersdorf produced in 1786, at Vienna, on one and the same occasion,

no less than twelve. And if in the latter instance the composer's avowed object was "to illustrate a few of Ovid's 'Metamorphoses' in characteristic symphonies," we have, on the other hand, the example of "Papa" Haydn, the true originator of the species, whose world-famed "Twelve London Symphonies," form again a complete "series." Mozart, whose genius infused a deeply poetic and almost psychological element into the hitherto comparatively trifling sonata-form, highly susceptible as it was to further spiritual development had already restricted himself, especially in his symphonies, as regards the mere numerical grouping, by concentrating his efforts upon comparatively few of such works. Nevertheless, his three still universally admired symphonies in E flat, G minor, and C, were all written in the year 1788, within the space of six weeks, and form, therefore, like his six quartets, a separate "set"; albeit a set of three stars forming a most brilliant constellation.

A similar traditional practice, and perhaps also an undefined artistic want, it was which led Beethoven to observe, even in his symphonic creations, the grouping of at least two and two together, as though the soul of the creative artist, whilst under the influence of the inspirations of genius, required an equilibrium for its

powerfully stimulated activity in the successive production of two works entirely dissimilar, both in character and in construction. Between the first and second of Beethoven's symphonies, indeed, no such relationship can be traced; neither are they works grown, as it were, from out of the depth of the composer's individuality, the first especially being merely a confident trial of skill in an existing groove. Already, however, in the "Eroica" he produces the untraditional in this monumental art-form; and this work, as is well known, owes its origin to very concrete historical suggestions, being intended as a memorial to Napoleon I. Notwithstanding this fact, however, we are justified in looking upon the symphony which followed the "Eroica" as forming its pendant. Born as it were out of the latter, it supplies the *ethos* to the *pathos* of the supposed underlying poem. It may be urged that, as a matter of fact, this Fourth symphony was only completed in 1806, or three years after the production of the "Eroica." But who shall say at what period is to be placed the origin of its fundamental germs, or the mental disposition and ideal contemplation which called them into existence?

On the other hand, it may with certainty be assumed that the mind of the composer, touched to the innermost and strained to an unusual

degree by the giant effort which produced a great heroic poem, had been kept in a state of tension until it could find relief in the contemplation of the serene pictures of the Fourth symphony—a result which, indeed, none of the numerous intermediate compositions of a different class could have brought about. For it is the *symphony* which, to a symphonic poet *par excellence*, such as Beethoven was, conveys “the juice which speedily inebriates.” Thus he himself writes, in the year 1810, to Bettina Brentano: “It (the symphony) is a wine which inspires us to new creations, and I am the Bacchus who for mortal men produces this glorious wine, which intoxicates their minds. When, by-and-by, they have become sober again, they have fished up something here and there which they carry away with them on the dry land.” And we all know how the most concentrated of all music languages, the instrumental and, most of all, the symphonic, would (again using the master’s own expression) “elicit sparks from his soul.”

It is a fact worthy of notice that the principal motive in the C minor symphony dates its origin from the period when indeed “fate was knocking at the door” of our master, when he would “seize fate by the jaw,” the period of his approaching deafness, between the years 1798 and

1800. The motive referred to, as well as the melody, of the *adagio* of the same symphony, appear previously amongst the sketches for the six quartets (Op. 18), dating from the end of last century. The symphony of which they now form part was however, not commenced until 1805, by which time the final elaboration of the Fourth no longer engaged his serious attention, while its actual completion took place in the year 1807. Simultaneously with the latter the sixth, or so-called "Pastoral symphony grew into existence. Indeed, it was originally intended to be the fifth in order; a circumstance which would seem to point to an anterior conception of the work. However that may be, it is at least certain that it was completed long before the actual elaboration of the C minor symphony—namely in the year 1802, a period in which the composer, tortured by illness, and above all by the dawning consciousness of his being incurably deaf, had been subjected to the most terrible inward struggles and revolutions in which, for the first time, he had to seek support outside himself. The message conveyed in the Pastoral Symphony is that of regained peace, the comforter of whose advent Beethoven, during that cruel summer of 1802, had well-nigh despaired, thinking he should perish in this conflict with himself, and prevented

from laying hands on himself only by the thought of his beloved art and the consciousness of the high mission he had yet to fulfil in it. It was in those days the master penned that touching document, which with reference to the death-contemplative period from which it emanated, has been called the "Heiligenstadt Testament," and the concluding words whereof form the "programme" to the Pastoral Symphony. "Only once again, O Providence, vouchsafe to me a day of pure joy! So long, alas! have I been a stranger to the intense emotions of true happiness, when, oh when, O Deity, *in the temple of nature* and of mankind, shall I again experience it?" he exclaims at the conclusion of these pathetic utterances. And if with painful emotion he adds: "Never?—no it would be too cruel!" we also gather from those "Reminiscences of Rural Life," which the above symphony was intended to illustrate, that, at last, nature had become to him not merely the dumb witness of his anguish, but the ministering mother, the soothing comforter. And thus he himself expressly defines the character of the work in the words "rather the expression of emotion than mere painting." The terrible battle with fate, during which, like Faust, he was ready to "lay the world in ruins," had been fought, and it had found its powerful representative in the Fifth

Symphony during the completion of which Beethoven indeed contemplated the composition of Goethe's immortal drama. It will be sufficient to allude here to the scene in "Faust" headed "In Wood and Cavern," and commencing "Spirit Supreme! thou gav'st me—gav'st me all, for which I asked thee," to point out the striking analogy with the then prevailing state of mind of the composer. But after this all but self-consuming combat, and subsequent almost super-human exultation, as it is expressed in the *Finale*, reaction claims its own, and the composer finds his individual self again in the contemplation of the infinity of creation. Thus, we have once more, the *ethos* after the *pathos*, the repose after a powerful effort, the slackening of wings after a heavenward flight, and a descent upon the serene enjoyment of this world where, in contiguity with his fellow-beings, he beheld his own individuality reflected; where "the mysterious wonders of his own breast," could once more reveal themselves. The religious character imparted to the hymn-like *finale* of the Pastoral Symphony was the natural outcome of this sinking of the composer's individuality in the universal existence.

We now arrive at Op. 92 and 93, marked like the Fifth (Op. 67) and Sixth (Op. 98) as a twin pair, even judging merely from outward

appearances. And though the Seventh be baptised "May 13th, 1812," and the Eighth "in the month of October 1812"; the hour of birth of the two offsprings is nevertheless the same. The interval of six months counts but as an hour, and not the conception and maturing, but the accident of their final elaboration it is which has determined the material date of their origin. Their numerical order had, however, evidently been fixed from the first, seeing that in the original sketch book (now in the possession of Russia) it is already clearly indicated.

The intimate relationship and mutually balancing character of the two works is too evident to require to be specially pointed out after the foregoing observations. May it suffice to invite a comparison of the symphony in A with the "Eroica." Here, as there, it was the impetus given by outward experiences and events to which they owed their existence. The symphony in A presents a picture of the manifold nationalities of Austria bestirring themselves to shake off the French yoke in the first German war of liberation of 1809, being indeed, as Richard Wagner, with the instinct of congeniality, aptly remarks, an "Apotheosis of the dance," from the depiction of bodily movement and gesture, as a result of the inner emotions, to the March, and the martial play of war. In

the same manner the peculiar similarity and the almost parallel character of the Fourth and the Eighth Symphonies in rhythm and local colouring will be easily discerned.

With these facts before us it can hardly be a matter of wonder that in the summer of 1822 Beethoven should have remarked to the musical *savant* Friedrich Rochlitz ("Für Freunde der Tonkunst," vol. 3, p. 358). I have for some time already been occupied with the conception of three other great works. These I must get rid of first. "*Two great Symphonies*, each peculiar in itself, and both differing from the rest of my symphonies," the third work alluded to being an Oratorio. "The Victory of the Cross," which was fated to remain forever unwritten, although we shall be able to indicate at least its embryonic idea as conceived by Beethoven. The symphonies were, of course, the Ninth and the Tenth, the former of which was completed in the following year. The commission for a new composition, tendered by Rochlitz and declined by the master, pending the completion of these works, was the setting to music of Goethe's "Faust." We shall be able to trace anon the minor relationship existing between this, the greatest tragic poem of Germany, and the Ninth Symphony, while entering now upon the history of the origin of the last

gigantic twin-pair of Beethoven's symphonic creations.

"Whatever the Philharmonic Society may desire me to do I shall endeavour to carry out, and never before have undertaken a new work with so much goodwill." These are the concluding words of the expunged portion, already referred to, of the letter intended for Moscheles in London, while in the one actually received the following passage occurs: "May heaven only grant me a speedy restoration to health and I will then prove to those generous English friends how well I know to value their compassionate interest in my cruel fate." Now, although this Tenth Symphony, intended for the "generous English" was never accomplished, it is nevertheless to England we owe in the first instance, Beethoven's *chef-d'œuvre*, the Ninth. With the outward circumstances of the origin of the latter work the twin-characters of this last and most gigantic double conception is, at any rate to some extent connected. We must therefore consider the subject somewhat more closely, since it moreover affects the general character of both works, their predominating purely poetic tendency and with it the progression of Beethoven's symphonies in the direction of the "symphonic poem." And in this respect also the external influence brought to bear upon the

origin of the works in question must be allowed a share of importance in the further development of our art generally.

The intention on the part of the composer of writing some new symphonies we already discern during the elaboration and after the final completion of the Seventh and Eighth, viz., in the year 1812. In the Sketches previously referred to, the words, "Second Symphony, D minor," and again in those of the Eighth, the words occur, "Symphony in D minor—third symphony." Hence, as a pendant to the Eight, the Ninth had been found unsuitable, *i.e.*, too grandly conceived. For it is to be presumed that it was the latter which was present to Beethoven's mind when fixing the Key. Of the first movement (which in a symphony is, of course, all important) we possess it is true, no earlier sketches than those dating from the year 1816. But even if none should have existed at a more remote period (an assumption by no means proved) the mere fixing of the characteristic Key for an instrumental work like the symphony or the sonata, indicates, so to speak, the first breath of life, the presence of the creative "spirit of God upon the face of the waters," since in an art-work partaking of the sonata form, the conception is, like the poet's the result of the contemplation of a picture of life, whereas in the fugue and

other polyphonic structures, the whole is built up or "composed" in an architectural form from the theme. Thus Schiller, after close self-observation, distinctly recognised the fact that the creative activity of his genius manifested itself in the first instance as a *musical* mood, in the course of which the poetic imageries as well as the diction gradually developed themselves. In the case of the creative tone-poet, this fugitive germ of life is infinitely more dependent for its presence upon a similar momentary mood, flitting past like a luminous shadow, and is doubtless fixed first of all by the determination of the key, the relative character of which impresses upon every musical composition its distinctive peculiarity. Beethoven himself attached great importance to this distinctive individuality of the different Keys. Writing to his valued friend Madame Streicher in the year 1817, he says: "If you visit the old ruins (at Baden, near Vienna), remember then that Beethoven has often lingered there. If you wander through the magnificent pinewood, think that Beethoven has often 'poetised' there, or, as they call it, composed." He looked upon himself, then, as a poet, and to be a poet is to possess the faculty of creating, by abstract contemplation, and from out of the depth of emotion, a picture of life. And of such an inwardly

conceived picture, one of the grandest that ever poet produced, we have here the first distinguishable traces, while, alas! those acquainted with Beethoven's biography will recognise the fact that his preceeding bitter experiences in life had sufficiently prepared him for the conception of a tragic world-picture such as the Ninth Symphony unfolds. Individual emotions of the most intense nature, as well as outward shocks of peculiar violence, were, however, yet needed in order to call this dark-coloured vision of life into the living reality of the elaborated picture itself. And in this respect the special circumstances of the commission to write this Ninth Symphony were as significant as the composer's individual experiences during the period between 1812 and 1816, when the first sketches for the work appeared. It will be necessary to dwell somewhat minutely upon this subject, since it concerns the history of the Tenth Symphony quite as much as it does that of the Ninth.

In the first place, it is a fact worth notice that we meet with sketches of the *Scherzo* of the Ninth Symphony as far back as 1813. In the same year, and more strikingly still in the autumn of 1814 (on the occasion of the famous "Academy," held during the sitting of the Congress at Vienna, when Beethoven produced his Seventh Symphony) the composer experi-

enced for the first time on a grand platform the colossal effect produced by his genius in an artistic sphere wherein his soul could pour itself out to the fullest extent, wherein his imaginative powers could be displayed without restraint, viz., in purely instrumental music, above all in the orchestra.

Hence in a book of sketches for the cantata "Der Glorreiche Augenblick," intended as a welcome to the august assembly at the Congress, and dating presumably from the year 1814, we find the words inserted, "Sinfonie für zweierlei Horn." This suggestion has, it is true, never been followed up by the composer, neither has a "Symphony in B minor," alluded to in a sketch book, likewise of 1814, ever become a reality. But the same book also contains the following memorandum: "At Drury Lane Theatre on the 10th, and by the general desire repeated on the 13th,"—referring to the composer's "Battle of Vittoria," intended to glorify the first decisive victory which British valour had achieved over the mighty French conqueror, whom Beethoven hated as immoderately as his imagination had exalted the deeds of Wellington and of the English generally. For had he not, when in the composition referred to he depicted the entry upon the field of the British army, amidst the strains of the

national anthem, exclaimed: "I must show these English what a glorious thing their 'God save the King' is!" And now this same noble Albion tendered him a recognition of his genius, all the more to be appreciated by him since it was in London where a Handel had lived where a Haydn had gathered a full measure of honours, and where a Mozart, too, would undoubtedly have met with a personal appreciation equally stimulating, had not death prematurely cut short his career. The time, moreover, had gone by when it was the attractive power of English guineas merely which brought foreign musicians to London. England, great already at home, had recently manifested a high spirit in asserting her influence upon European politics, and in an album possessed by the youthful Beethoven, we already meet with the words: "Siehe es winkt, Freund, lange dir Albion."

(With the master's growing fame, the solicitations on the part of his English visitors to undertake the journey to England had gradually become more urgent, while now, after the, to him, so significant experiences in connection with the Congress, the importunities of his admirers took the form of direct invitations. In answer to one of these, he replied (June 1815), that he had always "cherished this desire," and in

his diary he writes: "What joy to behold once more my native soil, to visit England, and then to spend here (referring to Bonn) some four weeks." Meanwhile English publishing firms were offering liberal terms for the acquisition of some of his more important works, such as "Wellington's Victory," and the Symphony in A major. In the summer of 1815 one of the founders of the London Philharmonic Society, Charles Neate, paid a visit to Vienna, where the amiable musician soon gained the entire friendship of Beethoven. Subsequently, on the 24th of January, 1816, the latter wrote a canon on a leaf in Neate's Album, dedicating it to his "dear English friend," and recommending him, on his departure, to the Brentanos at Frankfurt as "an excellent English artist and congenial man." Besides this new friend, Beethoven's own pupil, F. Ries, was an old resident in London. Thus, the projected visit to the English metropolis became more and more plausible, and although it was, as we know, never actually carried out we must not lose sight of the fact that the thought of his being able at any moment to take his flight abroad, to breathe the stimulating atmosphere of fresh fame and new successes, assisted materially in upholding both his courage and elasticity of mind during the trying circum-

stances in which he was placed after the year 1815. More than this, the associations which connected him with England, whose men, according to his own expression, "are mostly excellent fellows" (tüchtige Kerle), exercised an immediate influence upon his work, and this in a most important and noble direction. For was it not a matter of necessity in carrying out his favoured project that he should hasten the production of some new and striking compositions? He, of whom Zelter had once written to Goethe that "his mother must have been a man," would not he, when coming to England, have to measure himself as a man with men, and, as an artist, with a composer of whom his own opinion is said to have been thus expressed. "Handel is the unapproached master of all masters. Go and learn from him how to produce with simple means mighty effects." In the spring of 1816 his C minor symphony had received a splendid rendering in London, and we can thus the more easily interpret the drift of a note which just at that time occurs in his diary: "Operas, and everything else to be laid aside, writing only according to your own bent of mind." His bent of mind, however, was in the direction of instrumental music, above all of the symphony, in which art-form he was about to achieve the highest degree of perfection.

We are at length approaching the last mighty symphonic twin-pair, the Ninth and the Tenth.

The Ninth Symphony as we have seen, had already stood for some years within the periphery of the powerfully creative imagination of the artist, while sketches of its first movement exist as far back as the year 1816. Mighty, tragic pathos is its chief characteristic. It is the strife against Fate in its all-embracing magnitude ; it is the terrible resistance offered by the individual will against an unalterable necessity which is here represented—a subject quite in keeping with the character of a people which had produced a Shakespeare. Taking into account the fact that ever since the year 1813, when the intention of visiting England for the purpose of producing his latest compositions first enters into his serious consideration, this eventuality continued from year to year to take a firmer hold upon his imagination, it becomes the more probable that the expression of manful vigour and of serious contemplation of life imparted to the symphony should have been in part intended to appeal to the idiosyncracies of a nation upon which his thoughts were directed. We shall see, moreover, that Beethoven himself was fully conscious of this, permitting this element to have full play upon his artistic inspiration. Nay, even especial

orchestral advantages, which a performance in London would have offered him, exercised a distinct influence upon the elaboration of the Ninth. Through the exertions mainly of his friends Ries, Neate and Smart, it had at last been brought about that the composer received an official invitation on the part of the Philharmonic Society to come to London, and to bring with him some new works.

“My dearest Beethoven,” says Ries (like Neate, one of the directors of the Society) in a letter dated July 7, 1817, “the Society which prefers your compositions to any others, desires to give you a proof of respect and gratitude for the numerous delightful moments which your extraordinarily masterful (*genialisch*) works have afforded us Friends will receive you with open arms, and as an earnest of our intentions I have been commissioned to offer you the sum of three hundred guineas under the following conditions —” which were that he should come to London and write *two* great symphonies, two such works at least being invariably performed at the Society’s concerts. Beethoven, in his reply dated July 9th, considers the offer “very flattering,” asking only that he should receive a portion of the sum mentioned in advance, since he should at “once commence the composition of these great sym-

phonies" and adding in conclusion: "Would that I could fly there instead of this letter." A postscript contains the assurance that he should use every effort in order to "acquit himself in the most worthy manner of the honouring request coming to him from such a select artistic body."

"Notwithstanding his earnest intentions," the journey was not undertaken. Indeed, it would have been barely possible for the hopelessly deaf master to accomplish it. "And yet," continues the so-called "Fischhof'sche manuscript," "the wish had taken firm root in his soul, while his longing to see it fulfilled was constantly kept alive by his friend Ries. *He had persuaded himself that nowhere would his stupendous genius, which anticipated the progress of centuries, meet with adequate recognition except in Great Britain.* He believed that the spirit of his compositions would be nowhere better understood. Hence the quite natural predilection for that country, the offspring of his just self-esteem. The distinction conferred upon him by the British nation he valued more highly than that which the rest of Europe together had to offer him. For they had always understood him best, they in whose country art is not the plaything of Fashion." Now, although the copyist of this document (the Viennese musician, Fischhof)

has added the sign of a query to the last quoted sentence, surmising that such a blissful state of things never prevailed even in England; yet, this ideal conception of the "proud English," however exaggerated as regarded his own art, was nevertheless destined to exercise a very decided influence upon the composer's work. Indeed, the author of the biographical manuscript from which we are quoting (the composer's friend, Zmeskall), here inserts the personal remark that Beethoven's individuality, in its special peculiarities, had much in common with the English national character, while "his self-consciousness may also have contributed to his liking for the nation seeing that they so readily acknowledge his genius."

And now, what has become of the second of these two great symphonic works, for the conception of which, as we have just seen, the master had received the requisite impulse and the concrete impression? For, as regards the first of the two,—the mighty Ninth—it lives and proclaims its existence year after year the whole world over, and I will merely add here that the idea of the majestic bass recitatives of the *Finale* originated in Beethoven's acquaintance with the great contrabassist Dragonetti, who was the leader of the basses at the Philharmonic Concerts. Of the Tenth Symphony

itself we have, however, the following traces, which imperfect though they be, will nevertheless indicate clearly enough the leading idea and character of the projected work.

Consulting Schindler again (in his report to Moscheles already alluded to) we meet with the following passage: "But, my dear friend, if Beethoven should really be able to write this Tenth Symphony, I fear the generation has yet to be born which would be capable of understanding it." It is, however, scarcely surprising that in the words of "Faust," all hope should "forsake this simpleton," inasmuch as to the very end of his life the *famulus* here referred to has been incapable of truly appreciating the genius of his master. Nevertheless, he has succeeded in retaining for us the impression made upon his mind by the vision of the tone picture which on this occasion Beethoven unfolded before him, and which will enable us to arrive at a conclusion as to the importance and grandeur of its intended design. "In the confusion of his domestic arrangements," continues Schlinder, "it was impossible to commit to writing all that he said, and the more so since he continually referred to the gigantic projects he meant to carry out, but which he would never once pause to explain." The music to "Faust" is then again men-

tioned, touching upon which Beethoven is said to have exclaimed: "That shall be something!" (Das soll was geben). Our informant concludes his observations with the appropriate remark: "It is a thousand pities that during this overflow of his imageries, when his conversation would assume a poetic fluency such as I had but rarely noticed with him when in his normal state of health, some intelligent listeners, or better still, shorthand writers, have not been present! The benefit conferred by such instruction upon art would have been immense!"

Turning now to this remarkable plan of the Tenth Symphony itself, we rely upon the following note from the year 1818, which, after the above manifold references and allusions, we are justified in associating with that projected work. The memorandum says: "*Adagio cantique*, hymn-like song, in a symphony, written in the old modes (Lord God we praise Thee, Hallelujah!) either separate or as introduction to a fugue." Perhaps in this manner the entire second symphony to be characterised, in which case the voices would appear in the last movement, or already in the *Adagio*. The orchestral violins, etc., will in the last movement be increased ten-fold. Or else the *Adagio* will in the last movement be repeated when the voices

will only gradually enter. The text to be Greek *mythos*; *cantique ecclésiastique*; in the *Allegro*, "Feast of Bacchus." Not the introduction of the human voice, even though in this instance it might have been already intended in the *Adagio*, was the "entirely new idea" to which we have heard Breuning make allusion; for already the Ninth Symphony had included it, nay even the Choral Fantasia. Nor was it the direct interconnection of the different movements, however significant that may be as regards the further development of the poetic capabilities inherent in the sonata-form. But important in the highest degree is the ethical significance of the work which might, likewise and most appropriately be called "The Victory of the Cross," because the most profound Greek *mythos*—the Mysteries of Dionysos (containing in itself already the germs of religious regeneration)—was by this *cantique ecclésiastique*, by the religion of divine grace and love, to be superseded or rather fulfilled and sanctified.

And this reconciliation and union of old and new world ideas—a theme which occupies the minds of all modern poets and thinkers—was to have been artistically illustrated in symphonic language; beyond doubt "An entirely new idea"; an idea which in the directness and correctness of the poetic intention foreshadowed

an enormous augmentation of the dramatic power within the organism of the Symphony! The religious disposition of the composer's mind had long since been prepared alike by bitterest sufferings and purest spiritual elevations. His soul was irresistibly drawn towards "the Eternal, the All-powerful, the Infinite," and far more profoundly than in the "Missa Solemnis," this fact is proclaimed by the Ninth Symphony in the words "Ihr stürzt nieder Millionen, Ahnest Du den Schöpfer, Welt?" and in the joy of an all-embracing Love, which is the result of a similarly exalted state of mind. And were not the English known to be particularly orthodox in matters concerning the Christian faith and doctrine? What then, could be more natural than that he should select a subject which would appeal directly to the sympathies of the people for whom this tone-picture was intended, and which would at the same time afford him an opportunity of solving after "his fashion" a problem of the highest ethical import. More circumstantial evidence with regard to the foregoing æsthetic and psychological observations will be found in my "Life of Beethoven." I must be content here with adding merely a few historical gleanings having reference to this "Second Symphony," the pendant of the Ninth.

Concerning the question of key, Beethoven's friend Holz (who during these last years of the composer's life had been on specially intimate terms with him) gives the following account. "The Tenth Symphony commences with an *Andante* in E flat, $\frac{3}{4}$ time, assigned to wind instruments, and changes suddenly into a stormy *Allegro*, representing the Feast of Bacchus." The latter, of which the sketches are extant, has $\frac{6}{8}$ time and the key of C major, while Holz mentions C minor as being the key of the entire conception; a supposition which is also borne out by the subsequent sketches. When in the year 1824, after the brilliant performance of the Ninth Symphony, the old project of the composer's visit to England had again revived, the "Tenth" was at once thought of. Neate had again written, assuring him that his talents were more appreciated in England than in any other country, adding that the master would indeed become a happy man if he could make up his mind to visit a country where he would meet with none but friends, and where the fame of the "great Beethoven" surpassed that of any other composer. The Philharmonic Society, the writer continues, were anxious to renew their former offer, while expecting a second symphony; the first of the two (namely the "Ninth") having already been received.

Thus the old scheme was again discussed, and the sketches for the composition in question (now in the possession of the Royal Library of Berlin) again looked over. When, on his death-bed, the master once more asked to see these sketches, they were handed to him by Schindler, and it was on this occasion that the latter was made acquainted with the general design of the work. Subsequently Schindler communicated what he knew about the subject to "Hirschbach's Musikalisch—Kritisches Repertorium" (Leipzig 1842) and it was then, for the first time, that the world obtained some positive information concerning the Tenth Symphony. The *motive* of the *scherzo*, C minor $\frac{3}{4}$, is the first of the Sketches. Then follows a *motive* B, A, C, H, (the latter being the B of the German scale) originally appertaining to a long-projected overture in honour of the "arch-father of Harmony," Sebastian Bach. This is followed by the jubilant theme in $\frac{6}{8}$ time, the Feast of Bacchus, which is superscribed "Finale of the first movement." Next comes a notation, $\frac{2}{4}$, "A flat major," referring, according to Schindler to the *adagio*; but neither an "old mode," nor a *Te Deum laudamus*, nor a *Hallelujah* can be discovered. Finally to the word "Fugue," the sketches contain a *motive* in C minor, $\frac{2}{4}$, resembling the

second portion of the theme of the Fugue in E major from the second part of Bach's "Wohltemperirtes Clavier," evidently the *finale* of the work, since, as we have heard, the adagio was to have culminated in a Fugue.

Thus everything is found together which constitutes a "great" symphony, and the idea thus shadowed forth is indeed as worthy of the genius of Beethoven as it is of the "magnanimity of the generous men" who had bespoken the work, and who had been instrumental in conveying to the dying master the last ray of hope and comfort. Here too, then, the twin-character of Beethoven's symphonies has been *de facto* maintained, although, unfortunately for our art, we do not possess the full measure of this final conception since it has never been actually realised. Nevertheless, it will be admitted that the "poetic idea," or rather the spiritual design of the "Tenth Symphony," renders it to the fullest extent the equal of its companion, the "Ninth," while we recognise therein at the same time the first step towards a mighty development of the Symphony itself, and towards the participation of musical art in the solution of the highest problems of modern life and culture.

—*The "Musical Times,"* 1876.



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